

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES: Volume IX. Whole No. 220.

NEW YORK: SATURDAY, MARCH 17, 1883.

PRICE TEN CENTS.

MADAME JANUSCHKE.
Time all filled for 1882-83. Now looking for Address Nat Childs, care Mirror.

MISS LILIAN GERARD.
Address Mirror office.

MISS ADELE PAINE.
Address Mirror.

MISS CARIE E. DANIELS.
Address Mirror.

MISS AMY LEE.
At Liberty. Address Mirror.

MISS ADELAIDE CHERIE.
As Aouda. Address Mirror.

MISS ADELAIDE THORNTON.
With Kiralfy's Around the World Company. Address this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS KATE CASTLETON.
Rice's Surprise Party. Address New York Mirror.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth Avenue, N. Y.

MISS ALICE HASTINGS.
Comedy and Singing Business. Address the Agencies.

MISS SYDNEY COWELL.
Dollie Dutton in Hazel Kirke. Madison Square Theatre.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano. Address Mirror.

MISS ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre Company, in The Professor.

MISS BEULA VERNE.
Leading Juvenile. At Liberty. Permanent address, Mirror.

MISS HELEN FLORENCE.
Butte City, Montana.

MISS SARA GOLDBERG.
Address Simmonds and Brown.

MISS LEONA MOSS.
Address care Mirror.

MISS REGINA DACE.
Re-engaged for Leading business with F. S. Chanfrau.

MISS ISABEL THYNN MORRIS.
Supporting Margaret Mather. Season 1882-83.

MISS SADIE BIGELOW.
Engaged for season 1882-83 with Robson and Crane.

MISS ETHEL GREY.
With Hanlon-Lees combination. Address Mirror.

MRS. SOL SMITH.
With Lotta. Address 110 West 40th street.

MISS ADA NEILSON.
Leading and Heavies. On tour in England.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty. Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty. 243 Congress street, Portland Me., or this office.

MISS EMMA BOBBITT.
Elocutionist. Address all communications to Mirror Office.

MISS AMY GORDON.
Prima Donna. Address care N. Y. Mirror.

MISS BESSIE GRISWOLD.
Address N. Y. Mirror.

MISS JEAN BURNSIDE.
Address N. Y. Mirror Office.

MRS. LOU THROPP AND LITTLE CHARLIE.
Collier's Lights o' London Company. Season 1882-83.

MISS ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1882-3.

MISS HELEN A. TRACY.
Address Mirror.

MISS HELEN BANCROFT.
Address N. Y. Mirror.

MISS AGNES HERNDON.
Address Mirror.

MRS. AUGUSTA FOSTER.
Lady Macbeth, Emilia and Tullia. Fifth Season. John McCullough combination.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS ADA CAVENTISH.
Address all letters to 8 Bloomsbury Square, W. C. London.

MISS LINDA DIETZ.
Specially engaged. St. James' Theatre, London.

MISS DOLLIE THORNTON.
Re-engaged Alvin Joslin Comedy Co. Season 1882-83. Permanent address 264 W. 21st St.

MISS KATHERINE CORCORAN.
Address Mirror.

MISS ANNIE FIRMIN.
Address Mirror.

MISS MARIE L. ACOSTA.
With Ranch 10. Address Mirror office.

MRS. FRANK E. REA.
First Old Woman and Character. At liberty. Address 24 E. Ninth Street.

MISS LOUISE MULDER.
Boston Theatre. Season 1882-83.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading. 1084 Fulton Ave., Brooklyn.

MISS AGNES ELLIOT.
Wallack's Theatre.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes. Address SPIES & SMART, 12 Union Square.

MISS HELEN CORLETT.
Leading Juveniles. With the Florences. Season 1882-3.

MISS ANNA BISHOP.
At Liberty. Address Mirror.

MISS MINETTE THOMPSON.
Re-engaged with the Harrisons. At Liberty. May 15th. Address Simmonds & Brown.

MISS ANGIE GRAY.
Soubrettes. Address this Office.

MISS JANET RATHBONE.
Eccentric Comedy. Address this Office.

MISS ANNIE D. MONTAGU.
Address Mirror.

MISS MABEL MOORE.
Juveniles. At Liberty. Address this office.

MISS ROSE COGHLAN.
Wallack's Theatre. Season 1882-83.

MISS ETHEL SKEEL.
Soubrettes. Address Mirror.

MISS MARGARET MILLER.
Leading Juveniles. Address Agents.

MISS FANNIE DESMOND.
Juveniles and Soubrettes. Address Spies and Smart, or this Office.

MISS MAGGIE DURYEA.
Disengaged for Juveniles. Address in care of this Office.

MISS JENNIE YEAMANS.
As Sally Smiles. Atkinson's Original Jollities. Address Mirror.

MISS SARA VAN HUYCK.
Abroad. Address New York Mirror.

MISS LIZZIE DERIOUS.
Address Mirror.

MRS. E. ROSE.
First Old Woman. Disengaged.

MISS MARION DELACEY.
Soubrette. Address Mirror.

MISS MAY STERLING.
Juveniles or Boys. Address Mirror.

MRS. FRANK WILLIAMS.
Address Mirror.

MRS. SIDNEY R. ELLIS.
Disengaged. Address care Mirror.

MRS. MAX FIGMAN.
Singing Comedian. At liberty. Season 1882-83.

MESSRS. SPIES AND SMART.
Dramatic Agents. 12 Union Square, N. Y.

MRS. FRANK FARRILL.
Business Manager The Professor, Madison Square Theatre Company.

MRS. ALFRED B. COLBY.
Agent Ada Gray company. Season 1882-3. Address Mirror.

MRS. ROLAND BARDEL.
Agent. Disengaged.

MRS. JAMES ARNOLD-MORRIS.
Address Mirror Office.

MRS. W. A. EDWARDS.
Late Manager Rooms for Rent Company. Address Mirror.

MRS. FLOYD COOK.
Youths and Minor Roles. Address 12 Union Square.

MRS. GEORGE VANDENHOFF, JR.
Daly's Theatre. Season 1882-3.

MRS. JAMES F. NEILL.
Season 1882-3. Only a Farmer's Daughter Company.

MR. ERNEST LINDEK.
With Moore and Burgess. St. James' Hall, London.

MR. CHARLES H. KIDDER.
With Mr. John McCullough. Season of 1883.

MR. JULIAN DOANE.
Teller. 99 State st., Boston, Mass.

MR. LEWIS MITCHELL.
Second season with Brooks and Dickson.

MR. EDWARD ENGLANDER.
Late comic artist Haverly's California Theatre. Disengaged. Spies and Smart.

MR. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty. Address, care Job Print, 4 Alden Ct., Boston.

MR. C. A. McMANUS.
Address 421 North Eighth street, Philadelphia.

MR. ALFRED L. SIMPSON.
Musical Director. Address Mirror.

MR. FREDERICK PAULDING.
Care N. Y. Mirror Office.

MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character. No. 1233 Vine street, Philadelphia.

MR. PHILIP BECK.
Juvenile Lead. En tour with Miss Bateman, England.

MR. J. H. ANDERSON.
Assistant Manager English Opera House, Indianapolis, Ind. Season 1882-83.

MR. HARRY MACK.
In Fun in a Boarding School. Harry Hamilton, Captain Bombshell, Simon Bombshell.

MR. GEORGE L. SMITH.
Permanent address, Madison Square Theatre, N. Y.

MR. FRANK HAYDEN.
With Corinne Merriamakers. Season 1882-83.

MR. ALLEN THOMAS.
On tour in England as Touchstone, Launcelot Gobbo, Sir Benjamin.

MR. GEORGE PURDY.
Musical Director Boston Museum. Season 1882-83. Address Mirror.

MR. E. L. WALTON.
At Liberty. Season 1882-83.

MR. JAMES O. BARROWS.
Comedian. Address Mirror.

MR. RICHARD VARNY.
Leading Juveniles. Address Spies & Smart.

MR. CYRIL SEARLE.
Manager Rose Eytting. Address Mirror.

MR. HAROLD RUSSELL.
Juveniles. Second year with Phoea McAllister.

MR. RUSSELL S. GLOVER.
Leading Tenor Roles. Lately with Gorman Opera Co. Disengaged. Address 1499 Broadway, N. Y.

MR. WILLIAM F. OWEN.
With Modjeska. Season 1882-83.

MR. FRANK E. REA.
Dramatic Instruction in all branches of the Art. 64 E. Ninth Street.

MR. JOSEPH DE BARTHE.
Address Mirror.

MR. JOHN W. ARCHER.
Booth's Theatre.

MR. BENJ. MAGINLEY.
Madison Square Theatre. Season commencing September, 1883.

MR. CHAS. F. DEROUIS.
Disengaged. Low Com. for Juveniles. Address St. Louis, Mo.

MR. WILL C. COWPER.
With Boucicault. Wallack's Star Theatre.

MESSRS. HYDE AND BEHMAN.
Proprietors and Managers. Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. LESTER VICTOR.
With the Harrisons. Season 1882-83.

MR. F. W. ZAULIG.
Musical Director. Disengaged Season 1882-83. Address Mirror.

MR. FRANK A. SMALL.
At Liberty. Address this office.

MR. CORNELIUS MATHEWS.
Dramatic Author. Address Mirror.

MR. WILLIAM STRONG.
Scenic Artist. Disengaged. Address Mirror.

MR. J. M. LARKIN.
First and Character Old Men. Address Mirror.

MARC GAMBIER.
Photographer for the Profession. 16 West 14th street, N. Y.

MR. RUSSELL BASSETT.
With Maggie Mitchell. Address Mirror.

MR. CHARLES B. WELLES.
Leading Juvenile and Light Comedy. Madison Square Theatre.

MR. CHARLES PUERNER.
Musical Director. Booth's Theatre.

MESSRS. MOLLOY BROS.
Merchant Tailors, 110 West 14th street, New York. Opposite Haverly's Theatre.

MR. HARRY FARMER.
Musical Director. Address this office.

MR. JAMES E. MCELROY.
Character Comedian. Address this Office.

MR. GEORGE C. BOWEN.
Utility. Address this Office.

MR. OSCAR COBB.
Theatrical Architect. Auditorium and stage work a specialty. Major Block, Chicago.

MR. HARLEY MERRY.
Scenic Artist. Flatbush, City Line, Brooklyn.

MR. MADELINE SCHILLER.
Receives pupils at 29 W. 31st street, where communications may be addressed.

MR. BENOIT BOGEY.
Manufacturer of Invisible Hair and Cap Nets. 450 Sixth Avenue, N. Y.

MR. H. J. EAVES, COSTUMER.
The leading one in America. 63 East Twelfth street.

MR. FRANK KARRINGTON.
As Dave Hardy and Lord Travers. Madison Square Company, 1882-83.

MR. I. N. DREW.
Barley Campbell's Siberia. Permanent address: 2103 Mt. Vernon St., Philadelphia, or Agencies.



LIZZIE A. PRIEST.

MISS EMILY MAYNARD.
Actress and Singer. Address care N. Y. Mirror.

MISS ADELE CORNALLA.
Star-Prima Danseuse Assoluta. Address P. O. Box 1226, or 108 W. 16th Street, N. Y.

MISS ELLIE WILTON.
Leading Business. Wallack's Theatre, New York.

MESSRS. CARL AND EDWARD HERRMANN.
Piano and Violin School. 208 West 11th street, N. Y.

MR. LILFORD ARTHUR.
Specially engaged by the Vokes Family. Address N. Y. Mirror.

MR. CHARLES C. MAUBURY.
M'ss Combination. Season 1882-83.

MR. JOHN MALONE.
With F. B. Warde Company. En route.

MR. ED. P. TEMPLE.
Earl of Mount Ararat. Iolanthe. Bijou Theatre, Boston.

MR. WILLIAM W. RANDALL.
Business Manager Original Madison Square Theatre Hazel Kirke Company. 1882-83. En route.

MR. GEORGE W. PENDERGASTE.
Walking Gentleman. Address Mirror.

MR. C. G. CRAIG.
Re-engaged with Charlotte Thompson. Leading support.

MR. SEDLEY BROWN.
Engagement for the season of 1882-83 with Aldrich and Parsloe. Address Mirror.

MR. HARRY BULLARD.
Primo Tenore. Address N. Y. Mirror.

MR. WILLIAM GILL.
Dramatic Author. Address Mirror.

MR. G. D. CHAPLIN.
With Janauschek, season 1882-83.

MR. FRED LESLIE.
Address Era office, London.

MR. JOSEPH S. GREENSFELDER.
Catherine Lewis Opera Company.

MR. C. N. BARBOUR.
At Liberty. Address Mirror.

MR. WALTER OWEN.
Characters. With Barney McAuley Combination.

MR. LESLIE GOSSIN.
Address Mirror.

MR. LEO COOPER.
With Mlle. Rhea. Season 1882-83.

MR. HARRY COURTAINE.
With Aldrich and Parsloe. Address Mirror.

MR. J. DUKE MURRAY.
Business Agent Milton Nobles' Combination. 711 Fulton street, Chicago, Ill.

MR. FRED SACKETT.
As Arthur Carrington. Madison Square Theatre Hazel Kirke Company.

MR. MILTON NOBLES.
May be addressed at his residence, No. 139 First Place, Brooklyn, N. Y.

MR. JOHN J. RUDDY.
Assistant Treasurer. Booth's Theatre. 1882-83.

MR. J. W. PARSON PRICE.
Pupil of Garcia, Oratorio Tenor, Voice Culture and Art of Singing. 61 W. 15th St., N. Y.

At the Theatres.



Wallack's company is still rehearsing *The Silver King* but it is unlikely that *The Silver King* will be taken off until the week after Easter. It would easily run the season out (for it's the biggest financial success of the season) if Manager Wallack were not obliged to pay a heavy royalty and percentage of profits to the American agent of the piece, which reduces his chance of making a large sum of money to a minimum. As long as the receipts keep up to a certain figure—as up to the present they have—the drama will be continued.

For the third time *The Black Flag* flies in New York. The Goodwin-Thorne company opened at the Grand Opera House Monday evening to an audience that nearly filled the large theatre. We have nothing to add to what we have already written about this piece and the manner in which it is acted. Better melodramas we have seen; but Edwin Thorne and Nat Goodwin, assisted by a capital company, give this one many attractive features. The present engagement is the last one Goodwin will play here as Lazarus, as he is to retire from the cast in a short time and next season will appear in a round of old and new characters.

Next week *The Corsican Brothers*, which will be strengthened by Fred de Belleville, who has joined the party to play *Chateau Renard*. All the Booth's Theatre scenery will be used.

Edward Horgan's new play is ready to go on at the Cornice, and McSorley's *Inflation* will be withdrawn in a few nights. Braham's music for the forthcoming production is said to be as good as any he has yet composed. All the favorites of the company are in the cast, and they have been given parts that fit like the traditional "paper on de wall."

John T. Raymond opened at the Windsor with *In Paradise* on Monday night. We recently commented on the quaint comedian's admirable acting as Major Bob Belter, and on the merits and faults of Jessop and Gill's comedy. There was a large audience present, and the mirth occasioned by Raymond could have been heard across the street at the Thalia—so boisterous was it.

Monte Cristo at Booth's, for mid-Lent, is doing a satisfying business, and Mr. Stetson will take it off next week, not to replace it with *Little Emily* as contemplated, but with *Never Too Late to Mend*. Charles Reade's play has not been acted here since Cyril Searle did it down at the old Olympic a few years ago, and it will be new to many theatre-goers. The great trouble about this piece is that it is adapted from a very powerful novel which has been read by nearly every lover of fiction. In the dramatic form it is necessarily sketchy, and to a certain extent unsatisfactory. However, *Never Too Late to Mend* is going to get—what it never has been given before in this country—a competent cast to illustrate it. Frederic Robinson and Eben Plympton are engaged, besides others whose names will be found in our news columns.

Siberia, at Haverly's, is pleasing highly all who see it; but the *mi-carême* lull that affects all the theatres is felt here. The houses have been large considering the season and other circumstances. The play has two more weeks, after this one, to run.

Thatcher, Primrose and West's Minstrels commenced a week's engagement at the Cosmopolitan Monday, repeating the very amusing programme they presented a fortnight ago at Niblo's. The house was crowded. This troupe is as good as the best we have hitherto seen, and it may always look on New Yorkers as staunch friends and patrons.

A Parisian Romance continues to draw well. The matinee especially are numerous attended. The Union Square enjoys the honor of having secured one of the two big hits of the season.

There is a very attractive bill at Tony Pastor's. The Mascotte was done up in burlesque style Monday. Kruger made a capital Lorenzo, May Irwin was amusing in her own peculiar way as Bettina, her sister Flora was an excellent Pippo and Florence Kellogg a good Fiametta. The lines are adapted to local purposes. The chorus was full and well-trained. In addition to the burlesque an entertaining olio was presented. Tony Pastor sang several of his best popular songs; Wheatley and Traynor danced and joked in true Hibernian fashion, and James F. Hoey showed his ability in a negro specialty. A delightful evening may be passed at Pastor's.

When the manager takes his company on the road in a few weeks, Neil Burgess—who has leased the theatre for a short season—will produce his latest success, *Josiah Allen's Wife*. A lot of comic music has been introduced, and the company and piece gone over and carefully furnished up for the Metropolitan exploit.

Last week the 150th performance of *Young Mrs. Winthrop* was celebrated by the management of the Madison Square. A handsome souvenir was distributed among the audience. One of them has been sent *The MIRROR*. It is an idealized head of the heroine of the play stamped on paper-maché and mounted on a dark olive-green velvet tablet. The effect is pleasing and the souvenir quite as artistic as many of those which have been given out at divers times from this house. The receipts have been good ever since the two stars, Ada Dyas and Agnes Booth, were combined in the cast. They lend an exceptional interest to the representations.

An announced first in this paper, *A Russian Honeymoon*—the piece played some time ago by amateurs—will succeed *Young Mrs. Winthrop* at Easter. This piece will be done for one month, when another will be substituted.

The comedy is a modern edition of *The Taming of the Shrew*, and is well-written.

The dissensions between William Hamilton and Birch and Backus having been amicably adjusted by the retirement of the latter from the triumvirate of managers, things move on swimmingly at the San Francisco hall of merit and mirth. The bill is so full of good things that we hesitate to discuss it for fear of underestimating the enjoyability of any feature. The best way to get a good idea of the entertainment is to go to see it, on the strength of our assurance that it will doubly repay the time and money.

Albani's Foreign Triumphs.

Madame Albani received a *MIRROR* reporter on Monday, and talked of her European tour. "When I left here, eight years ago," she said, "and went to Europe, I was exceedingly anxious for glory. I have gotten over that, and now I sing to make a fortune. That should be the aim of all artists. I am convinced that many singers make a great mistake on starting out. They argue that fame must come first, then money will follow. But by the time a singer has really become great, she has advanced so far in life that she is pushed aside by younger and fresher voices."

"Did you enjoy your European trip?" "Greatly. I sang in most of the principal cities of Europe. At St. Petersburg I had marvellous success at the Imperial Opera. The Czar was greatly pleased with my singing, and he asked me to sing at the royal wedding of the daughter of the Grand Duke Michael. The Czar presented me with jewelry on three different occasions. During my stay in Germany the Empress invited me to tea, and I went. After supper I sang for the members of the royal family. In return the Empress sent me two porcelain jars from the royal factory at Berlin. During my tour I achieved great success in Lohengrin. Wagner gave me many excellent points that could only have been gotten from him, and hence my success."

"You are an admirer of Wagner?" "A great admirer. He was a grand composer, and I shall never cease to remember him. He is not yet fully understood, but some day the whole world will acknowledge his genius."

"As you are an American, you know something of the efforts of our countrywomen to sing in opera; do you think they have as good voices as those of the foreigners?"

"I believe there is a vast amount of genius in America; but the difficulties here are much greater than abroad. Here, most persons fail because of the want of money. They study, to be sure, but very often they are compelled to work in order to pay for their musical education. This is a hindrance, for no one can study and work at the same time. This is the reason we do not have so many operatic artists as Europe has. Then, among the men artists, there is a tendency to have a good time as well as a successful season. This breaks down a great many of them."

"Was your Boston season a successful one?" "Quite so. I must tell you of a little incident of the opera there. Last week we were singing *The Flying Dutchman*, and in one scene two ships are introduced. As they were being shoved on the stage, the wheels of one of the vessels caught, and the girls in it were upset. I thought to myself: If Wiggins were only here, he would claim that the accident was due to his storm."

Joseph Murphy's Season.

A representative of *THE MIRROR* met Joseph Murphy on the Square Monday, and after passing the usual greetings asked him regarding his reason. Mr. Murphy replied: "It has thus far been the best I have known; and if it continues as good for a few weeks I will make \$10,000 more than in any previous season, and that is a great deal of money; but as my next six weeks are in the places where I have always been strongest, I see no reason to doubt the outcome."

"You tried a new play this season, did you not?"

"Yes. It was *The Donough*, by George F. Rowe, and was legendary. The Donough was a secret box supposed to contain the bones of St. Patrick and some of the Irish martyrs. It is a pleasing story, but needs re-writing and fixing up. I am waiting for Rowe to put some work on it, and if he does I shall probably keep it in my repertoire next season. Still, Kerry Gow and Shaun Rhue are both as strong now as ever; in fact, the more I play them the stronger they seem to grow. For instance, I have played Kerry Gow over fifty times and Shaun Rhue over twenty times in Chicago, and my last engagement was the largest I have ever had there."

"When do you close?"

"About the middle of May. I rest next (Passion) week, and resume on the 26th. By-the-way, *THE MIRROR*'s one-night stand movement is one of the best things I have ever seen in a dramatic paper. Why, if any local manager will show his books they will prove everything *THE MIRROR* has said. Two performances a week in small towns will make money for everybody, and six will lose money for everybody; so why should 'snaps' be allowed to fill time and make bad business for good attractions. But good attractions must meet local managers half way, and always keep a date when made if they want the 'snaps' kept out. Good faith on one side will be met with good faith on the other, and the result will be more money for all concerned. I have only failed to play two nights where booked during this season, and both of those were in one week when I was detained by a railroad accident and an ice-storm in Illinois. Neither of these were my fault, as I could not possibly reach the towns, and did not play anywhere else. That was the only bad week I have had since my season opened."

The King on the Road.

A representative of *THE MIRROR* met W. H. Brown, representative of Colonel Haverly, on Monday, who said:

"Mr. Haverly has bought the right for the United States west of New York to present *The Silver King*, and will send out two complete organizations with it next season. He will give it the same stage settings and accessories on the road as at Wallack's Theatre. His scenery will be exactly the same and two cars will be built in which to carry it. Orders have been given for the printing, all of which will be lithographic and of the finest quality. Nothing will be left undone to make both organizations the best and most complete that money can avail."

The Musical Mirror.



Nahan Franko had a very good attendance at his concert in Steinway Hall on Monday evening last. The suite for violin and piano No. 3, by Ferdinand Rics, which opened the proceedings, was well played by Mr. Franko and by S. B. Mills, whose style seems to grow riper and rounder every time we hear him. Mr. Franko played with a level smoothness of tone and a distinct articulation very pleasant to listen to, and made the three points or culminations, which are the noticeable merits of this not over-absorbing composition, with due appreciation of their true value. Mr. Mills showed a breadth of conception and firmness of execution that did his share of the music more than justice. Max Heinrich, who sang an air from Haydn's *Seasons* next in order, has a throaty, imperfectly produced bass voice, very defective in the upper notes, and evidently taught in the worst German school. He is evidently ignorant of the art of closing his upper tones, which are, consequently, mere roars, not melodious utterings. His pronunciation of German is of that plebeian style in which ish's, dish's, mish's and sish's seem to swirl all over the place, and his vowels, being formed in the back of his throat, in the Teutonic manner, give a peculiar roughness to his singing that is often met with in singers who have been so unfortunate as to have studied in Germany which, though the land of songs, is yet not the land of song. Mr. Mills gave us his own study, No. 1, op. 15, apparently in very good style, as indeed why should not he, seeing that he composed it and ought to know how to play it. The Tarantella of Chopin that followed, however, was too confused by reason of much pedalling, and also because the left hand seemed to have vowed vengeance against the right and pounded away to the discomfort of the dexter digits and the displeasure of the hearers, who would have liked to have the subject in the treble once in a great while, but didn't get it. Being encored, Mr. Mills played most beautifully a quiet theme, of which the name is to us unknown, but which left a pleasant remembrance of smooth and expressive playing in our mind. Fanny Hirsch, a young lady with a raw soprano voice, sang a song of Rubinstein which, perhaps, handled with exceeding art and inward perception, might impress itself on the soul, but which crudely aimed at an untrained voice and a commonplace school of singing, was quite incomprehensible and consequently ineffective. The ballad which followed, "Ah, Can I Conceive It" (new, by Paul Umlauf), was so stupid that really we don't see how any one could conceive it. Being called forth a second time, Miss Hirsch almost redeemed her shortcomings and those of her authors by a very nice giving forth of a really charming and melodious ballad by A. J. Davis, called "Swallow, Roving Swallow," the tune of which came like dew upon the thirsty soil. Mr. Franko then played a "Romance," by Svendsen, a Danish composer, for violin, with exquisite beauty and tone and broad, firm bowing, and likewise an ambitious Polonaise of Wieniawski, in which, if he did not exactly hit the highest notes, he did as Paddy did when he shot at the pigeon, he "made them love that." A string quartette, by Joseph Haydn, was then most delightfully played by Messrs. Franko, Hemman, Risch and Werner, in which the noble tone of Risch's viola, a beautiful and mellow though somewhat neglected instrument, told out grandly.

The sacred concert at the Casino on Sunday evening went extremely well. The orchestra was very good, and M. De Novellis acted as accompanist and conductor of part of the music. Mr. Carleton sang Sullivan's "Would I Were a King," and the celebrated "Cantique de Noel" in his usual good style. Jessie Bartlett, a very nice contralto, sang "Le Parlate d'Amor" from Gounod's *Faust*, and the air "Oh, Rest in the Lord," from Mendelssohn's oratorio of *Elijah*, in very good style. Annis Privat sang delightfully the celebrated song from *Mignon* by A. Thomas, and Sig. Clodio did himself credit in a romance from Verdi's *Louisa Miller* and Flotow's "M'Appair" from *Martha*.

At the so-called "Jullien" concert a very pleasant entertainment was served up. Emma Thursby sang charmingly an air varié by Proch, and responded to a loud encore by giving Taubert's bird song. In the Tarantella by Boget she made a real success, gaining an enthusiastic recall. Jessie Bartlett did very nicely. Fred Harvey displayed his fine tenor voice and good style in the "Cujus Animam" of Rossini. Mile. Ravasz played a piece of Liszt's brilliantly. The Jullien part of the concert was, to us, a disappointment. It was like Hamlet, with the part of Hamlet omitted. A Jullien concert, without Jullien, is salt that has lost its savor. Likewise, rubbishy music is only tolerable with a monster band; and more rubbishy music than the popular selections given under the diamond-studded baton of that prince of mountebanks, the great and only Jullien, cannot well be imagined. True, the Prima Donna waltz is pretty, and Levy played it and the Posthorn waltz in a style that the original Herr Koenig might have eaten his cornet, case and all, sooner than attempt to rival. For be it known to all that Koenig, compared to Levy, is as a mouse to an elephant; but alas! the Jullien concert of the present is to those of the past like a mouse to an elephant also.

Mme. Albani more than justified our prediction as to her success in opera as Margherita, in Gounod's *Faust*, on Monday night. Her Gretchen is the realization of the poet's idea, and her pure limpid voice, her perfect school, her intellectual phrasing, and her perfect vocalization charmed and astonished the hearers. In the finale to the opera the as-

cending power and purity of her voice seemed as though it must burn the frail and womanly throat from which it poured in a flood of vibrating song; but still it flowed on, ever increasing, till the vast area of the theatre resounded with sympathetic throbbing. Mme. Scacchi made Siebel a part, owing to her grand and massive voice and not at all to the music, which is but trifling and somewhat commonplace. The rest of the cast are unusual, and very good.

What a comfort the lowering of the diapason is. Voices are not strained; fiddles do not squeak, and clarinets do not scream any longer. Why, singers will last several years longer and ears will be saved from splitting.

If the fragmentary, disjointed songs now in vogue among singers are music, then as Huntington says of poetry we say of music. A friend of ours was moved by a gyrations of Rubinstein's, heard lately at Steinway Hall from a callow fledgling of vocalism, to perpetrate the following:

I'm a national air young man,
Or a Handel and Bach young man;
But I don't care a cent
For the modern bent
Of our classical music young man.

Lillian Russell continues to draw sympathetic crowds to the concerts at the Cosmopolitan Theatre on Sunday evenings. She is eminently a sympathetic singer. A pretty voice, a very pretty person, and a pretty good style, make her an extremely agreeable vocalist, and there is a freshness about her that irresistibly attracts every one who has ears to hear and eyes to see.

Letters to the Editor.

PEGGY MILLER'S DEATH.
NEW YORK SOCIETY FOR THE PREVENTION
OF CRUELTY TO CHILDREN.
NEW YORK, March 7, 1883.

DEAR SIR:—I see in your issue of March 5 contained this touching obituary notice, which is worthy of insertion in the columns of your valuable paper:

"Fresh white flowers lay on a casket in a mourning last night, and they seemed in keeping with the sweet baby face looking up from it. The little face had time and again made others, like its own, glow with pleasure, and delighted staid elders in the footlight's glare, for it belonged to Peggy Miller, the child actress of Fritz's plays. The little one had been with Emmet's company since the 8th of last May. She was then eight years old, and as the comedian watched her from the wings he said she was the best child actress he had ever seen, because she was always a child and nothing more. Since that time she had been with the company in tours through the country, playing *Lena* and *Master Herbert* in Fritz in Ireland, and *Kilina* in Fritz Among the Gypsies. Her father is the stage manager, Mr. William C. Miller. Her mother is known professionally as Jennie Christie. The child had been brought up among the associations in which she appeared, and her instincts leaped toward them. The glare of the lights, the music of the orchestra, were familiar to her from babyhood. She loved her work, and when she fell sick at Philadelphia wanted to keep at it. She had recently been ill, and on Tuesday the end came. It was at the New Williamsburg. Fritz in Ireland was the play, and, dressed as *Master Herbert*, she was standing at the wings ready to go on. The moment for her dance with Fritz was approaching. The opening of the play was already floating up from the orchestra. Little Peggy looked up into her father's face and said, 'Papa, I'm afraid of that dance.' 'Be careful, dear; do it easily, dear,' he whispered. The next moment she was before the audience. The dance began and went on uninterupted to the close. But Fritz suddenly felt the little figure tremble and sink. Then it lay a dead weight upon his hands. He lifted her tenderly, carried her to the wings and laid her in her father's arms. Little Peggy had fainted. She recovered soon, and the doctors who attended her till yesterday believed she would get over her illness entirely. But it was not to be, and she suddenly passed away. Her parents last night sat inconsolable in their home at No. 245 East Thirty-fourth street."

"And the casket lay there with the flowers upon it and that in which it had withered so soon in an atmosphere uncongenial to its growth. I respectfully request that you will give this communication a place in your columns, in order that the attention of the theatrical profession, and especially the managers of theatres, may be drawn to the lesson which it contains. The last two lines of the article furnish the key to the whole story. Notwithstanding the criticism to which this Society has been subjected in its efforts to prevent the premature sacrifice of children on the stage, I am firmly convinced that if the attention of the profession were invited to cases like this, a very different view of the matter would prevail, and its course would be upheld. I do not believe that the progress of dramatic art in this country requires the immolation of young children of tender age, in order to develop premature talent. The law peremptorily forbids it, and common sense teaches that the constant mental and physical exhaustion which children must and do suffer from these continual exhibitions night after night, can only result in premature decay and, as in the case in point, in death. I earnestly trust that the lesson taught by the sad end of this unfortunate child will be heeded before similar cases of the like sort again occur. I have the honor to remain, with very great respect,

ELBRIDGE T. GERRY,
President, etc.

33 WINDSOR BLOCK,
BALTIMORE, MARYLAND.

Editor New York Mirror:

DEAR SIR:—While the question of the Church and the Stage and Preacher and Actor is being so much discussed in your and other papers, and the profession is being so bitterly and unjustly maligned by a so-called Christian clergy, who apparently forget the great Christian virtue of charity, and do not stop to take out the beam from their own eyes before they detect the mote in their brother's, I wish to say a few words to the "Christian Preacher and the 'Godless' actor."

First—I would like to know by whose authority these preachers hurl their bitter anathemas at the dramatic profession? It cannot be by the authority of Christ, whom they profess to serve, because his direction was: "Go ye into the world, and preach the Gospel;" and his invitation was: "Come unto me all ye that labor and are heavy laden and I will give you rest." He did not say to them: "Rat against all mankind but those who belong to your sect." The victories to be won for Christ must be generated by Love, not by reviling and fanatic persecution. What is the Church of to-day? A mass of corruption. It is not a few devoted disciples meeting in an upper room, in the name of Jesus; but mainly a resort of fashion. The ministers (there are a few notable exceptions) are not men who go wherever the Lord sends them, with their "scrip" and their "staff," but men who are paid to preach the Gospel, and in return are paid for preaching the Gospel, which they are paid to preach, or better attacks upon the dead, who cannot answer.

Second—What is there so obnoxious in the profession of an actor? Is it not an honorable one? A career of honest, intellectual toil? Are actors not recognized and received in the best society? Have they not hearts? Are there not among them loving and affectionate husbands and wives, and faithful and obedient children? Have they not happy and cheerful homes? Are there not Christians among them? Aye, as faithful and true fourth belief and devotion to Christ as any minister? If this can be refuted, then, indeed, are they "outcasts" and "Godless."

I was trained by Christian parents, saved by belief in Christ's substitution, and yet I am preparing to lead the "Godless" life of an actor. Next year I hope to enter the profession, and I have no fear but that I can serve my Master there, and though I may not proclaim it on the house-top, yet there remains the "secret closet," which I fear many of my ministerial brethren have forgotten.

Blessed are the pure in heart, for they shall see God. Yours, very respectfully,
CHRISTIAN.
CANCELED DATES.
MT. VERNON, O., March 6, 1883.
Editor New York Mirror:—I most heartily concur in all that you have said in reference to the one-night bookings, and endorse your very able editorial of Feb. 24 in regard to the frequent canceling of dates by traveling managers, often after the local manager has incurred in the amount of expense that he would be subject to should the co. appear at the time booked. I have had the following managers cancel this season, none of whom have either paid or offered to pay a cent of the expense to which I was put; and at least three of them shut out other attractions: Sept. 21, '82,

Judge Shuster ex. Sept. 22, Boston Herald U. T. C. Oct. 2, Mopson Comedy, etc. Mrs. (Partridge) Comedy, etc. Nave's Devotion; Nov. 11, The Dramatic (Lambert) 14th, Robert McWade; Dec. 14, Withers Comedy; 19th, Niblo and Gaylord's Minstrels. In addition to the above, C. B. Bishop left me to book a reserve-outside sale of \$500, and gave instructions to forward my bills to Baltimore, which I did, though only for the actual season, to my nothing about my house and about \$500 per telegram to find the company. I have not heard a word from him. If this does not pay up I am not actually clear cash; and, aside my time and labor working up the attraction, is this strictly business? Now these are facts as they actually exist with me, and hoping you will succeed in your effort to bring the one-night stand business to a solid business basis, I am, my dear sir, yours respectfully,
L. G. HUNT,
Manager Kink Opera House.

THE ADVENTURERS.

Boston, March 13.

Editor New York Mirror:

DEAR SIR:—I see in your issue of March 5 a letter from your Columbus, Ohio, correspondent, in which he states that Mlle. Khisa produced *Dumas' The Adventurers* for the first time in America. Permit me to correct this statement so far as to say that an adaptation of this play was made by Augustin Daly, and produced at the Fifth Avenue Theatre, New York, on Wednesday evening, Dec. 20, 1876, with the following cast:

The Duke de Septmonts.....Chas. F. Coghlan
Lord Clarkson.....James Lewis
Dr. Remond.....John Brown
Mauriceau.....Chas. F. Coghlan
Gerard.....Maurice Barrymore
Count de Berncourt.....Chas. F. Coghlan
Baron Calmeron.....F. Bennett
M. D'Emeline.....T. M. Francis
Alain.....J. Ray
Servant.....J. Ray
Duchess de Septmonts.....W. H. Brown
Marchioness de Rumières.....Mrs. G. H. Gilman
Mrs. Clarkson.....Jeffrey Lamb
Mme. D'Emeline.....May Evans
Mlle. Calmeron.....Miss Vance
My only reason in writing this is to endeavor to give the original cast and date of production in order that future historians may not be led astray.
Respectfully,
FRANK H. DROWN.

THE RIGHT TO ROACH'S PLAY.

CINCINNATI, March 11, 1883.

Editor New York Mirror:

DEAR SIR:—I do not propose to be drawn into any controversy about the play of *Na Modona*. The very truthful information furnished you by the young man Poole, at Niblo's Theatre, ought to thoroughly settle the entire matter. The courts before whom the question of ownership will be brought (if Poole and Gilmore attempt to do the play) will decide who has the right to it.
Very respectfully,
JOHN P. SMITH.

Mr. Keynton's Departure.

Just previous to the opening at Haverly's Fourteenth Street Theatre, in May last, John Keynton, Superintendent of Public Schools in Hoboken, became a partner in the organization, taking charge of all the finances, and assuming all risks, for which he was to receive seventy-five per cent. of the profits, and Morris, the author, to receive twenty-five per cent. Out of Keynton's share the star's and agents' shares were to be paid.

To the time of opening the season of 1882-83 all matters had been closed up, and Keynton claims to have lost some money on the transaction; but what amount does not appear. With faith in the enterprise, he continued his interest on the road and advanced \$1,138 in preliminary expenses, after which the company took to the road, went as far as San Francisco and return, the business to the middle of December being very good, and nearly \$2,400 being sent out to Mr. Keynton to pay printers. This money Mr. Keynton kept except about \$650, which he says was paid to Mrs. Frank Mordant as salary, or, in fact, an allowance from her husband.

About the first of January, the business of the company began to fall off, and several calls were made on Keynton for money to keep the party on the road. These calls were made and answered until Mr. K. claims to have advanced something like \$2,300 to the time the company opened at the Cosmopolitan two weeks ago. To make this engagement, Keynton guaranteed Mr. Hickey that the latter's share of the second week should be \$1,500. Before the first week was finished the business was so bad that there was only a prospect of dead loss, and Keynton announced that he had no money to pay with. Hickey did not want to close his house, and John Burke went to the company and asked them to continue on a percentage. This was agreed to, and the week was finished, each person receiving a small share. This week the company are playing the last engagement of the season in Brooklyn on the commonwealth plan, paying for their own paper and taking what they can get.

Keynton is indebted to the members of the company for salaries from \$50 to \$150 each. His son, Sam Keynton, has been acting as treasurer of the company, drawing \$35 weekly and expenses, and has had full control of books and money.

In conversation with a *MIRROR* reporter on Saturday, young Keynton stated that his father had lost considerable money both on *Old Shipmates* and on Morris' other play, *The Irish-American*; but the exact amount could not be stated, though it ranged somewhere between \$20 and \$7,000.

John Burke feels very sore over the matter, and says that in future he will be sure of the solidity of his backing before he starts out. He says that over \$15,000 has been paid in salaries to the company this season and that the people are in pretty good condition; but that he doesn't want to be placed in such a pickle as imagining that he had money behind him when he didn't have it. Hyde, the printer, of Brooklyn, had made all the paper for a full season, both for *Old Shipmates* and *The Irish-American*, on Keynton's order, and has most of it on hand now, and claims to be out of pocket about \$6,000, nothing having been paid him of the money sent to Keynton for that purpose.

Keynton is reported as heavily involved with several matters in Jersey, and last week he sailed for Europe, leaving no word of comfort for those he left behind.

Resuming the Season.

A *MIRROR* reporter met Samuel Colville yesterday and asked him for definite information as to when he would resume the *Taken From Life* season.

"Easter Monday, in Philadelphia," said Mr. Colville. "We then play in Chicago, Milwaukee, St. Louis and Cincinnati, the last named city during the week of April 30, the same week that the Dramatic Festival is in progress."

"Who are in the company?" "Joseph Wheelock, J. D. Beveridge, M. J. Jordan, Frank Lamb, Alexander Fitzgerald, J. A. Howell, G. H. Leonard, W. H. Riley, Charles Nevins, F. Utter, Eric Roseau, Rachel Sanger, Lillian Andrews and little Lydia Cavan."

"Will you have something new next season?" "Can't say; but expect I shall have some news for you before long."

The Giddy Gusher



ON THE NEXT.

It is a sad thing to have a receptive capacity, to possess a nature so magnetic that the iron that has entered other women's souls is extracted by your sympathy as easily as a tack yields to a claw-hammer. As a repository for sorrows, as a grand storehouse of calamity, there's no such structure as The Gusher on this island. I wish to Heaven some great joke or some pleasant adventure would be confided to me occasionally to vary the monotony. I dry one mamma's tears, tie up her poor aching head in a veil that hides the traces of grief, slide her out with stereotyped words of comfort, and say to myself, Next; and I don't wait long.

A sorely distressed actress came in early Sunday morning with a tale of woe. Among other ills, she had told her fortune with a pack of cards on Saturday, and it was something awful to contemplate. To cheer her up, I immediately asked her to tell mine, and the operation commenced. About the first fact she fired at me was that I would shortly receive some news that would trouble me, and she went on to prophesy "tears to the house." This, though unpleasant, was no surprise, and I took the rest with tranquillity. Administering evil forebodings to me seemed to divert her, and in my capacity as comforter I didn't mind little things like "disappointment," "a false friend" and "a severe fit of sickness." The card-reader left, and by afternoon the "tears to the house" were quite out of mind. I was mighty sure I wouldn't shed any myself; and it's strange how much sorrow you can bear of other people's before you break down; therefore was I tranquil and content when a lady was shown in.

I had not seen her in two months. Then she was in good form, weighing 160 pounds and the photograph of happiness and good health. I was startled as she lifted her veil.

"Good mercy, Mrs. —! What is the matter?" I asked. She was white and gaunt—as thin as a lamp-post—her eyes were swollen from recent weeping, and the "tears to the house" began to fall thick and fast.

When I first knew the lady she was a tall, handsome blonde, playing at one of the city theatres and leading a happy life with a mother who worshipped her. Then they went home, and I heard no more of her until last September, when she returned to the United States with her husband, a popular young composer. Their conduct to each other was something too lovely to behold. It revived my recollections of Adam and Eve before the green-apple episode. It recalled all I knew of Paul and Virginia before Emma Abbott and Castle meddled with their affairs. It was simply delicious. The lady was something like a foot-and-a-half taller than the object of her affection; but he made a desperate effort, and she crooked a good deal, so that the disparity in size did not interfere for a moment with the interchange of endearments. On board ship it was taken for a honeymoon in the fullest phase; and although they have been married over two years, the husband was fully equal to an article that had never been used.

During the Winter business did not prosper with the young couple; but the warmth of their affection continued unabated through the coldest weather.

Then the young wife avers that she felt rather than saw a change. The hours when he was absent from her side grew longer and more frequent. He became morose and uncertain of temper. He no longer took her for long-legged walks to the Park and the Battery. At theatres he left her while he went to see a man; and it must have been the Maori every time, it took so long to see him through. At last it occurred to the wife that the other sex might be the attraction, and she repudiated the time-honored fable of seeing a man. She watched, and, she says, had immediate proof that she was justified in being suspicious.

A handsome singer of manifold charms had worked the transformation scene that was closing her domestic drama. She sat one night with her husband when his man Friday brought in a letter—a huge, big, square letter—with a variegated monogram. Despite the winks of the distressed composer, the thick-headed Mercury handed the missive clumsily to the gentleman, and the wife, witnessing the embarrassment, naturally desired to know the cause. Mr. — made an effort to leave the house on some business. Madame besought him to show her that letter—if she had no cause to distrust this woman, from whom she was sure

this letter had come, why, he could in an instant allay the fears and put at rest forever her unjust suspicions. The young man swore by the bones of his grandmother and choice pieces of his own body that it was not from the hated vocalist. He got away from the storm that raged and flew into the street. Returning in fifteen or twenty minutes, he had changed his base entirely. He reprieved his grandmother's bones, acknowledged the letter was from that party, and in a burst of virtuous indignation tore the offending document from his breast pocket and cried in injured accents:

"Read it—now read it, and be satisfied."

There was a letter, but it had suffered a great change. It was no longer square; it was oblong; no parti-colored linked letters adorned its back. It was a plain, cheap, tawdry, twenty-five-for-a-quarter affair, and the contents when read were of the most business-like character. In fact, the technical allusions to orchestration and other musical operations were surprising, even for a lady singer of much ability.

"That's not the letter," sobbed the puzzled wife, and then the lad began at his ancestor's bones again, and swore black and blue that it was.

From that day out matters went sadly for the married pair. She watched, and he rewarded her by terrible developments (as he always will). She went to the singer's house and found him there. She upbraided him, and with the same pluck that enabled little Tug Wilson to sail in and settle Sullivan, the little man closed with his tormentor and gave her a tremendous thrashing one fine afternoon in their rooms. Up to the fourth round the fighting was very one-sided, the attack having been so sudden and confusing that the lady was dazed; but at this juncture a left-hander in the bread-basket seemed to launch her second wind. She sparred a second for breath, and landed a beautiful upper cut well home, and followed it up by a stinger over the right peeper.

This closed the engagement. The belligerents began to repair damages and indulge in recriminations.

"You coward!" said the lady, "look at what you have done." And she displayed a shoulder and breast already discolored from the force of battle.

"But look what you did," cried the manly little Briton. "See my eye? You can cover up all I did; but you struck me in the face on purpose to disfigure me."

The introduction of a twenty-four-foot rope ring into families would, in some cases, produce beneficial results. The rules of the P. R. are not devoid of merit; and if a few lessons from Professor Clafin were thrown into a girl's education she would enjoy more peace, in many instances, in married life; but with the parties in question, this merry little scrimmage was not a peacemaker—daily and hourly matters grew worse.

On Sunday last the culminating straw that dislocated the camel's vertebra occurred. There was a rehearsal somewhere, and the singer sung and the musician orchestrated. And Madame went in pursuit; but she arrived at the theatre only to be told that Monsieur and Mlle. had left some time before. She retraced her steps to the house favored by the lady as a residence. She was told that Miss — had not returned, so she possessed her soul in patience and stood round for an hour. Then up drives a coupé with the singer and her husband. She restrained herself with marvelous self-possession, and calmly asked the young lady "what she intended to do by separating husband and wife." Miss — vouchsafed no answer, but climbed the steps, and after her went the musician, merely saying, "I will see you for this," as he passed the broken-hearted woman. Then they both entered the house and banged the door. Had this been The Gusher's picnic, all the glaziers in town would have been mending windows that afternoon on that street; but the cool-headed Mrs. — merely rang the door-bell. No doubt a wild state of excitement reigned inside, for there's a ma and hysterical sisters on the premises. But the door was as calm as a porous-plaster till it opened and emitted Monsieur at white heat.

Then the two had it out—he raved, she reproached—he bade her leave the country, and swore by the same old bones never to live with her again; and thus they parted—the darling and the pet; the angel of his dreams but three short months ago he stood in the street and reviled last Sunday.

There's the end. The poor stricken woman leaves next week for London, crawling back like a bird with a broken wing to the parent nest. On Friday, at sea alone, with every hope dead in her heart, and no new ones yet hatched out, she will spend her birthday, and realize how much human sorrow can fall to a woman's lot before she is twenty-five years old.

The man will flutter round his candle, comfortably warm in his half-singed condition till the lady finds someone of greater use; for it's only his ability to further her ambitious vanity that recommends him. The old lady will run a-muck at having any more beggarly musicians in the house when millionaires are standing round the corners. And, altogether, the valorous little man will have much the worst of it, if only the wife will think so. But she doesn't. She wrings her hands, and prays for

death, and sees no hole in "the blanket of the dark" since that small man fell from grace.

It's hard lines, and The Gusher did some of the tallest comforting she has for a long time. It had to be tall to reach the ears of the sufferer. She told her "they all did it." She knew, because Tony Pastor had told her so frequently. She told her "time cured all heartaches," for Susan Anthony had assured her of the truth of that. She said that "one nail drives out another." John McCullough found that out when he was a chair-builder. She said: "It's best to be on with a new love before the old of the old"—one of the earliest lessons inculcated by Boucicault. She stirred something in a tumbler for exercise, and she bolstered up her last patient with a broken heart while she said piously to herself: "With the help of Heaven I will bust up this dispensary and go watch for storms on top of the Equitable building, where the next won't be able to reach."

P. S.—It is not often the Gusher falls into the female error of a postscript; but she is much exercised in her mind concerning the disposition to be made of that band up at the Cosmopolitan. Hang on to 'em, Hickey—the best show of the kind that has been seen in New York since the palmy days of the Bryants, is that of Thatcher, Primrose and West. They have surrounded themselves with capital people. A more charming singer than Howard, a more wonderful dancer than McNish, and a better all-round support no minstrel manager ever had. Every theatre-goer in New York could enjoy one evening a week in the society of this versatile original band, and it is sincerely to be hoped that Mr. Hickey's plans and Thatcher's arrangements will admit of a long continuance of the excellent performance now being given at the Cosmopolitan. G. G.

Frank Evans' New Plays.

Frank Evans was met by a MIRROR man on Tuesday.

"What are you doing in New York?"

"Just over for a few hours. I close a three months' season at Wood's Museum, Philadelphia, on Saturday, and will rest next week as usual."

"And then—what?"

"Go on the road again with The Galley Slave, and probably a new piece. I have tried several since I went to Philadelphia, and I found two by M. Lafitte Johnson, both good. One, All for Her, is a romantic love-story, and is a beautiful thing; the other is a comedy called Between Two Fires, and is lively and rattling. They both caught on in Philadelphia, and I think will be good for the road. I shall try them, and if I can get a suitable opening in New York, either will be good for a run."

"Has your season been a prosperous one?"

"Yes, and I have made some money; not a big fortune, but more than a good salary; besides, I have had a good company, pleasant surroundings, and a splendid chance to try new things without great expense."

"How about your suit with Colonel Wood for breach of contract?"

"There is no suit, and the report that I was suing the Colonel is a mistake. Our relations are of the most amicable kind."

Alice Lingard's London Success.

Our London correspondent, under date of Feb. 24, writes: Alice Lingard's debut in Camille at the Gaiety matinee on Tuesday, was a really genuine success. The house was crowded, and the press and the artistic professional element were largely represented. Clement Scott, in the *Telegraph*, said: "Miss Lingard's intelligence and refinement of manner made a strong impression." Joseph Knight, in the *Globe*, said: "The presence and voice of the actress are much in her favor. The latter is sweet, low and melodious, and the former has both grace and refinement;" and the *Times*, the highest critical authority in Great Britain, said: "The death scene, in which Sara Bernhardt is accustomed to allow her caprice full scope, receives from Miss Lingard an interpretation which is both impressive and original." Miss Lingard repeats her matinee on the 1st of March.

I hope Alice May, who is now in New York, will find a niche worthy of her distinguished musical talents. Apart from her vocal gifts, she is an admirable actress, and if once she is properly placed in your city I feel confident she will score an immense success. When she appeared in *The Sorcerer*, Arthur Sullivan said she perfectly realized his notion of how the character should be interpreted, and, like his collaborator, Gilbert, he is by no means easy to please.

I have just heard that Clayton, the manager of the Court Theatre, has offered Alice Lingard handsome terms for next season in London, and Henry Herman, the author of *The Silver King*, says he would like to secure the lady for a big part in his next piece. But at present it is difficult to say when the King of Silver will be deposed.

Music of the Passion.

The music written to the Passion, by Oscar Weil, is remarkable not only for appropriateness of color and melodic beauty, but also for the admirably constructed counterpoint with which the work is scored for the orchestra and voices. The Prelude, founded on the ancient chorale, dating from the Ninth century, "O! Haupt von Blut und Wunden," supposed to be composed by one Schultze, a schoolmaster, is a masterpiece of scholarly writing, and the fugued chorus, "Allelujah," is worthy of any of the great masters, judging it only from a contrapuntal point of view. There is also a very clear adaptation of the music to the epochs of the story, graduating as it does from the Hebrew tone to the Christian as the tale progresses, and ending with a most delicate and sympathetic dirge.

The music, with the exception of the before-mentioned chorus and the Syrian dance of Salome, is original both in theme and treatment, and reflects the greatest credit on its composer, Oscar Weil, who is an American born, with the best European training, having been a pupil of the Leipzig Conservatory, and well known in Germany as one of the rising composers of the day.

Professional Doings.

—Dan Rice, of sandust renown, is sojourning in Albany.

—E. L. Walton has been engaged to play with Boucicault.

—Rachel Sanger joins Colville's Taken from Life company for the spring season.

—J. M. Hardie is in the city, and since the closing of The World season has been idle.

—Joseph Wheelock plays Walter Lee in Colville's Taken from Life company on the road.

—Nine scenic artists are now engaged upon the scenery for the Cincinnati Dramatic Festival.

—The Equine Paradox will terminate its remarkable season at the Hub on Easter Monday.

—J. Frank Farrell will pilot a Young Mrs. Winthrop company through the provinces next season.

—So far ten good drawing combinations have decided to rest during Passion week, beginning next Monday.

—Sickness in his family has called Manager Joseph Gohay, of New Orleans, to his home in Rochester, N. Y.

—Adele Waters, who is playing leading business with Joseph Murphy, is rapidly advancing as an actress.

—Elliott Barnes has ordered a thirty-six and a forty-eight sheet lithographic stand for Our Summer Boarders.

—Lisette Ellani will reach New York in a few days, and at once begin the selection of people for her company.

—W. N. Babbitt has succeeded Claude De Haven at the business end of the Leavitt-Pastor Variety company.

—W. M. Wilkinson, MIRROR correspondent at Toledo, O., has gone in advance of the Hess Acme Opera company.

—Some of the "tariest" lithographs ever printed have been made by a Boston firm for Barrett's Francesca da Rimini.

—Will E. English, of Indianapolis, has his eye on a hall in Terre Haute, with a view to fitting it up as a first-class theatre.

—George Denham has left Ford's Opera company and joined the Acme. Blanche Chapman leaves the company next week.

—William Elton will sail for England in June. His engagement with Hollingshead at the London Gaiety is for three years.

—B. H. Butler, manager of Lights o' London company No. 1, has just signed a contract to manage the same company next season.

—Carrie Godfrey, the Australian mezzo-soprano has been engaged to sing in the concert at the Cosmopolitan next Sunday night.

—The Little Concert company open the new Opera House at Minneapolis April 2. They are doing the Northwest en route to Winnipeg.

—Frank L. Goodwin is in the city. He says that Jeffreys Lewis has accepted no new play, but will continue in La Belle Russe next season.

—The Hanlons close season at Erie, Pa., April 21, and go to England to pass the Summer. Their next season will open in September.

—The death of Judge Voss, of Indianapolis, will probably indefinitely postpone the building of the new variety theatre in that city.

—An unusually attractive bill is presented at the old Aquanum, this week, by the Great Australian Circus. Hundreds are turned away nightly.

—Leon and Cushman are organizing a minstrel company and will open in Washington April 2, after which they proceed on a tour of the West.

—Frank I. Frayne will reorganize his "menagerie" at the close of his Chicago engagement. All of the quadrupeds will probably be retained.

—The Sol Smith Russell company take a fortnight's rest preparatory to their Pacific Slope engagements. Russell proposes to play all Summer.

—Sam Colville has secured the week of April 30 at the Grand Opera House, Cincinnati, and will present Taken From Life during the Dramatic Festival.

—Dave Peyser has engaged with W. H. Power as advance agent for the Scanlan company. He left on Tuesday evening to assume his duties in Chicago.

—Gus Mortimer was in town all last week and completed the arrangements for the ten weeks' season of Roland Reed in Cheek in this city, beginning in May.

—John W. McKinney, agent of Sam'l of Posen, is in the city, and reports that business in the West has been unexceptionally large. He opens at the Windsor next Monday.

—Syl Hickey, of the Cosmopolitan, lost about \$1,000 on the Old Shipmates engagement at his house during the past two weeks, but is in a fair way to recover it during the next two.

—W. H. Daly has been engaged by R. E. J. Miles as his stage manager and superintendent of the department of costumes and properties for the Cincinnati Dramatic Festival.

—Alfa Norman, who is acting in The Corsican Brothers, is winning praise from the critics wherever she appears. The press notices of her acting as Emilie, published elsewhere, form a rare record of success for a debutante.

—Andy McKay is in the city. He says that he was with the France and Lavinie Jesse James company; but that the people of the South wouldn't have it, and the party returned after playing in Lynchburg, Va. Sensible Southerners.

—Mestayer's Tourists will next year have a new mechanical effect by which the P. P. C. will be run on the stage at full speed and turned with the open end to the audience, and the rear end made of glass through which the platforms and the next car can be seen by the audience.

—The Minnie Hawk Opera-Concert company appeared in Richmond, Ind., last Friday night. Two acts of Carmen were to finish the programme. At the close of the first act the audience rose en masse and left the house, leaving the people on the stage in stupefied bewilderment as to the cause. The Hoosiers thought the "show" was over.

—The Phoenix Portable Fire-Escape is an ingenious but simple contrivance that should become popular with people who patronize hotels. It weighs only four pounds, and can be carried in a valise. This recommends it to the profession, who sleep in hotels at least eight months of the year. Ladies and children can use it, and descend from any height with perfect safety.

—Marion Elmore closes her season at Britain, Ct., on Saturday night.

—S. M. Hickey left on Tuesday evening for a visiting to his theatre in Troy. He will return to-night.

—The Long Strike is doing a good business at Mount Morris, and will be seen at the Cosmopolitan next week.

—J. M. Francour, late of the O'Neill company, leaves to-night to join W. J. Southall, Friend and Fox company, and will play leading business with the party on the California tour.

—George Stanhope, business manager of the Mount Morris Theatre, will have at his house during Easter week Maude Ganger in The Planter's Wife.

—Charles Cruise has improved so much in health during his stay in New York that he has been enabled to resume active duties on the road. He rejoined the Truettmores in Albany on Monday.

—John M. Burke has been tendered a surprise benefit, to take place at the Cosmopolitan in about two weeks, and Mr. Hickey has given the house rent free. Several prominent people have volunteered their services.

—The agent of Gorman's Opera company, which closed in Cincinnati on the 24th, writes The MIRROR that the manager allowed him to bill and advertise the company one week ahead without applying him of the disbandment.

—In re the one-night stand discussion, Sheridan Corby, manager of Frank Mayo, writes: "I fully agree with you. There are many very good towns spoiled by the greed of local managers. For the sake of all concerned I hope you will win your fight."

—William H. Lingard writes from Los Angeles, Cal.: "We are playing to very full houses here, but the Southern trip is 'no good.' The expenses are frightful. Leavitt has canceled all his dates down this way."

—Annette Zelma, late of the Emma Abbott company; the Grinnells, variety artists, and Barney Reynolds and wife, of California, have been engaged by Manager Brown for the next season's tour of the Tourists.

—The Her Atoneement company will resume their travels Easter Monday. They are idle now because of the failure to secure the proper dates for a continuous tour. They play only the cities for six weeks after Lent.

—Jessop and Gill read a play called The Roman to John T. Raymond and Joseph Brooks on Tuesday afternoon, but no decision was arrived at as to whether it would be accepted. The principal part was written to E. Mr. Raymond's peculiar abilities.

—D. R. Allen, manager of John F. Ward, says that his "ad" in last week's MIRROR brought him fifteen answers from out-of-town managers on Saturday, and Spies and Smart state that they received as many more on the same day in response to the same "ad."

—By advice from Australia we learn that Emilie Melville, George Rignold, W. E. Sheridan, Joe P. — and other old friends are doing a profitable business in that country. I suppose there, it is said, has thus far been better than any one of recent years.

—J. B. — has succeeded R. H. Ross as business manager of the John E. Ince company. This company is occasionally heard from in the Southwest, where it is doing fairly with Fun in a Boarding-School, with Ince in his well-known Prof. Glimcrack.

—Business at every theatre in the city fell off last week, and during next week there is expected still more of a reduction in the box-office receipts; but the managers look cheerful and speak in hopeful terms of the return of good business after Easter.

—Last Thursday, Jessop and Gill's new comedy, An Old Stager, was played by W. J. Florence in Baltimore, and is also in the bill this week at the Walnut, in Philadelphia. Reports speak highly of it, and the authors will go over to-night (Thursday) to see the performance and make what corrections are deemed necessary.

—James L. Carhart has had many misfortunes this season. He was engaged to support Langtry during her tour. Shortly after the engagement began his wife died. Soon after this he lost his daughter, and the double bereavement affected him so that he was compelled to throw up his entire engagement, after playing but four weeks. Mr. Carhart is an actor of ability and reliability. We trust he will secure a position for next season, which he is now seeking.

—Knowles and Morris are making a decided success of the Grand Opera House in Brooklyn. They had much to contend with at the beginning; but they have established the theatre on a money-making basis. For Easter week the Monte Cristo company has been secured with all the Booth's Theatre scenery and properties. This will be its first engagement after closing in New York. Messrs. Knowles and Morris are to be congratulated on their attractions.

—Charles Wyndham and company were, one day last week, in Boston, received by Governor Butler at his offices in the State Capitol. The Governor made a few remarks, in which he referred in complimentary terms to the star's services rendered Uncle Sam during the late war. He then conducted the party through the State buildings and showed Mr. Wyndham the many flags captured by Massachusetts soldiers in various wars. Among others were several British flags captured during 1776 and 1812.

—In an interview with Frederick Warde last week the types made it appear that Mr. Warde had booked twenty-one weeks of one-night stands for next season. The reporter wrote "twenty-one weeks of time filled and only two weeks of one-night stands." Mr. Warde is not in favor of one-night stands as at present conducted and has been filling his time with a view to keeping out of them as much as possible. Mr. Collins reports that it is easy to get city dates with his star now, and he does not want the idea to prevail that Warde is not in demand.

—W. C. Hilker, agent for the new Academy of Music, Denver, Col., after having spent a week or ten days in the city looking after the interests of Parker and Killen, the managers of the above house, left on Tuesday night for Denver. The Academy has a seating capacity of 1,000 and is furnished throughout with folding chairs. The interior decorations are beautiful and everything has been done to make the house perfect in all respects. John Heiman, formerly of the Union Square Theatre, has been engaged as scenic artist, and John Sherman as property man. A Young Mrs. Winthrop company from the Madison Square Theatre will open the house April 23.

NEW YORK MIRROR

PUBLISHED BY G. P. MORRIS AND S. P. WILLIAMS.

The Mirror is the Theatrical Manager and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by the Mirror Newspaper Company, Proprietors.

Subscription.—One year, \$4; Six months, \$2.

Advertisements.—Fifty cents per line; Professional advertisements fifteen cents per line. Advertisements must be paid for in advance. Advertisements received up to 10 A. M. on Wednesday. Foreign advertisements and subscriptions taken at home office rates by Henry F. Gillie & Co., American Exchange, 40, Strand, London, W. C., and the American Exchange in Paris, 35 Boulevard des Capucines, Paris, where THE MIRROR is kept on sale in the Press and News Departments.

This Mirror is supplied to the trade by all News Companies.

Make all checks and money-orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Noted at the New York Post Office as mail matter of the Second class.

NEW YORK. MARCH 17, 1883.

MIRROR LETTER-LIST.

Aveling, Henry (a)
 Alexander, John E.
 Archibald, Thos. A.
 A. K.
 Ashby, Lillian
 Blake, Charles
 Barry, W. S.
 Bowers, Mrs. D. P.
 Brignoli, Sig.
 Burrows, J. O.
 Byrnes, Helen
 Carson, Emma (a)
 Crisp, Harry
 Cline, C. B. (a)
 Connors, A. C.
 Clarke, Eugene
 Cooper, F. F.
 Childs, Nat. (a)
 Colton, Harry
 Cushman, Alex.
 Collier's Stand, Op. Co.
 Carlston, W.
 Cummins, J. Seely
 Corby, Sheridan
 Chapman, Amy
 Clives, Lillian (tele.)
 Callan, Joe
 De Vernon, Frank (tele.)
 Dahn, A. W.
 Don, Laura (a)
 Doud, Frank
 Durant, J. H.
 Eyring, Walter
 Ellis, Sidney
 Edgar, Geo. (a)
 Evans, Frank
 Fisher, P. D.
 Foster, Archie
 Farwell, C. L.
 Foote, Richard
 Frohman, Prof. J. E.
 Forster, Fannie
 Florence, W. J.
 Goodwin, Miss M.
 Gray, Robert
 Goodwin, Nat.
 Guilford, D. C.
 Gill, William
 Gunther, Archie
 Gaylor, Chas.
 Gay Family, Mgr.
 Gerrard, Julian
 Garrett, Lillie
 Gray, Mary
 Gault, Edward
 Giroux, Louise
 Hinds, John T. & Mrs. J. T.
 Harlin, J. H.
 H. L. H.
 Hermon, H.
 Hutchings, Frank M.
 Howe, J. S.
 Hamilton, Florence
 Hunter, Adelaide
 Ingle, Lizzie
 Johnson, Joseph
 Johnson, Jennie
 Jackson, Theodore
 Johnson, G. W.
 J. K. Emmet's Fritz comb.
 Kense, Thos. W.
 Kelly, Mr.
 Lester, Geo. W.
 Karrison, Frank
 King, Beale
 Kennedy, M. A.
 Kimball, Miss Jennie
 Le Brasse, J. O.
 Lemburg, Prof. Louis
 Leatherlips, Lady

Legion of Honor
 McDonald, Mr.
 Morris, Frank
 McDowell, E. A.
 Madder, Minnie
 Moxley, Thomas
 Madigan, E. H.
 Morrison, Lewis
 Morris, Isador
 Morrissey, J. W.
 Moore, J. C. (a)
 Moxley, T. H.
 Moore, J. E.
 Morris, Clara
 Montserrat, Geo. L. (a)
 Moreland, A. C.
 Merrill, Vina
 Montegriffo, Sig. A.
 Moore, Mabel
 Mason, Charles
 Morris, J. R.
 Nolan, Katie
 Our Summer Boarders
 Owen, Walter
 Partington, Nellie
 Paxton, Strathmore
 Paulding, Fred (a)
 Post, Lily
 Paine, Adele
 Pattee, C. M.
 Reeves, Alex. (a)
 Robinson, Bell
 Robinson, Fred
 Robertson, A. B.
 Robbee, C. M.
 Rosen, Madame
 Roscoe, Juan de
 Robb, J. H.
 Russell, John
 Rogers, John R.
 Simon, Harry W.
 Skelton, Adele
 Stockton, Ella
 Schwartz, Alonzo
 Sturges, J. A. (a)
 Sturgis, Wm.
 Sylvester, Henrietta
 Sargent, H. J. (a)
 Stevens, James
 Simpson, A. L.
 Stevens, E. A. (a)
 Strakosch, Maurice
 St. Quentin, Miss
 Sydney, Geo. S.
 Taylor, H. P.
 Thompson, Charlotte
 Thompson, Marion
 Thornton, Chas.
 Tillotson, J. K. (a)
 Thorne, Mrs. C. R.
 Verona, Saidee
 Verne, Buela
 Venn, Miss
 Valentine, O. W.
 Vaughn, Harry
 Victor, Lester
 Van Osten, Robert
 White, Frank
 Woodhull, H. S. (a)
 Wetherell, E. J.
 Williams, Gus (a)
 Waldo, Lizzie
 Williams, J. H.
 Woveys, Rose
 Ward, F. B. (a)
 Wheeler, May
 Wolfson, Peg
 Watson, S. B.
 Wingfield, John
 West, Robt.

*The New York Mirror has the Largest Dramatic Circulation in America.

Ultra-Natural Acting.

There prevails an idea among actors who aim at the natural and realistic style now so much in fashion, that turning the back upon the audience and talking up the stage is the very climax of natural acting, while to look the audience squarely in the face, eye to eye, so that the feelings of the soul may be mirrored in the countenance, is "old-fashioned," "tea-potty," "tie-wiggy," and what other slangs are used to express the doings of a gone-by school and the contempt in which the modern lights of the stage hold the practices and modes by which the actors of old gained renown.

Now, we are by no means *laudatori temporis acti* praisers of things gone by. We potentially believe that the world moves on, and that we move with it; we believe in railroads, telegraphs (when underground), steamships and lucifer matches; we do not hanker after musty coaches, post-riders, liner packets that took eight weeks to cross the Atlantic; nor do we look back lovingly to the tinder-box of our grandmother. We are content to enjoy and apt to appreciate all modern improvements and comforts, and consider ourselves as good men as our fathers, and better, too; but that is no reason why we should run the thing into the ground and forsake probability and fitness because our ancestors were fain to stick closely to them. Now, this custom of showing a clean back to the spectators is just one of the instances of modern exaggeration of a principle that ought to be condemned. The French, who are by far the most natural actors in the world, never think of such nonsense. They look you straight in the face and take you into their confidence, as if you were in a simple manner that is quite pleasant and irresistible. If a French actor has a good thing to say, he does it away against the unsympa-

thetic flat. No! He comes straight down to the floor, and putting his finger to his nose as who should say, "Look out now, I'm going to be funny," launches his shaft of wit full at your head, taking good and especial care that it shall not fly wide, if careful pointing may send it to the target. Has a young lover of the French stage a gushing apostrophe to his mistress' eyebrow, he does not throw it out of the centre doors, but pours it into the sympathizing bosom of his dear friend, the public, which relishes it all the more for the compliment of friendship.

And why does the French actor do this while the English or American artists will show the pen ends of their dress-coats to the audience and trust their facial expression to the back-parting of their hair? Because the Frenchman is taught that the stage is a square whose four sides are of equal value, and that the side next the public includes the public, and that (*ceteris paribus*) you may as well turn your face to one side of a square as another, and therefore, when by turning your face to the side on which your hearers and seers are, you stand a very much better chance of being heard and seen than if you turn obstinately to the side that nobody at all is occupying. If there are people on the stage to whom your conversation should be directed, let them have it in Heaven's name. But if the stage is vacant, why, then, it is more profitable to speak to the public than to bare walls or distant landscapes.

At least we think so. The tail of a coat is not inspiring, nor is a back-parting the most expressive feature of man.

Cruelty to Children.

Mr. Elbridge T. Gerry, of the Society for the Prevention of Cruelty to Children, is the banner-bearer of a good cause. The helpless innocents that are born to a childhood of misfortune and maltreatment in this great Metropolis, if allowed to mature amid noxious surroundings and vicious influences, are almost certain to enter upon a career of crime or shame. They need a strong-armed Society to rescue and protect them—to bestow upon them such beneficence as will ensure their eventually becoming decent and happy citizens.

From the recently published report of Mr. Gerry's Association for the year 1882, we find that a vast amount of good has been accomplished. A large number of children have been taken from the streets, removed from the clutches of brutal parents or checked in propensities for evil-doing. All have received the tenderest care, and had been lodged in asylums where they are guarded from the dangers that previously beset them. The public is ignorant of the majority of these cases, as they were not given publicity. It is safe to say that if the actual scope of the Society's labors was known its officers would escape much of the harsh criticism and scathing satire to which they are subjected by the press. Mr. Gerry's unpopularity is chiefly attributable to the frequency of his interference with juveniles on the stage. He is doubtless actuated in this by motives of a conscientious and commendable character; but journalists and theatre-goers, who associate his name with what they naturally enough consider officiousness, do not take that into account. We are glad to applaud Mr. Gerry's efforts to ameliorate the condition of the wretched little people who exist in an atmosphere of squalor and depravity, and we also second his endeavors to enforce the law that forbids the appearance of children in dangerous acrobatic exhibitions and the like; but in preventing them from earning their living in the dramatic or musical profession he is clearly exceeding the ordinary dictates of reason and common sense, and we cannot do otherwise than oppose his busy exploits in that direction.

The death of poor little Peggy Miller, of Emmet's company, gives Mr. Gerry an opportunity to trot out his hobby and deduce pathetic morals at the same time, as will be seen by his courteous letter to the Editor in another column, wherein he reiterates his well-known views on the subject of child actors. He thinks that if the attention of the profession is directed to the circumstances of little Peggy's death, they will uphold the Society's course in preventing "the premature sacrifice of children on the stage." Fortunately the sad case of the little actress is entirely exceptional—we doubt if there is another such on record. We know a score of children who are doing the same work that she did every night, and their physical and mental condition is as good if not better than those who are reared in idleness or who are engaged in less congenial occupations. Acting is not toil to children—it is play. The bustle and glitter of the theatre is attractive, and they revel in the fun of

dressing and playing parts like their elders. Little Peggy—whose illness there is no good reason to believe was caused by her work—was so fond of acting that, according to the newspaper report which Mr. Gerry quotes, "when she fell sick at Philadelphia she wanted to keep at it." She loved her profession and she died in the harness—it did not kill her. There is nothing to be urged against the stage as a place for children except the late hours that it entails. But the rest lost at night is equalized by sleep in the day, and the vigor and health of juvenile actors shows that theatrical life is not only agreeable but salutary for them. Besides, they command salaries that are out of all proportion with the beggarly pittance they receive in other directions where their labor is utilized.

The conditions being equal, what mother would for a moment hesitate in deciding between the stage and a factory or shop as a means by which her child can earn its livelihood? Compare the position of the little actress with that of the miserable cash-girl at a store like Macy's, who grows jaded and unhealthy in the hopeless task of running her legs off from sunrise to sunset, continuously jostled by thoughtless crowds, screamed at by impatient saleswomen, and ordered about and scolded by exacting "floor-walkers," for the munificent remuneration of two dollars a week! The mother cannot follow and protect her child here as she can in the theatre, nor bestow upon her that tender solicitude so necessary to the happiness of the young.

Does Mr. Gerry say that the work of the cash-girl "can only result in premature decay and death?" No; but he applies that opinion to a harmless, congenial occupation which has the advantage of pleasant surroundings and liberal compensation.

Undoubtedly Mr. Gerry wishes to do right, and his heart yearns to mitigate the wrongs of children; but we do not consider the theatre a promising field for such charitable works. There are probably not more than one hundred juveniles engaged in the service of the stage—we have yet to hear of one of these that has suffered injury from it. But there are thousands of children cooped up in the fetid atmosphere of stores, factories and mills, who are fitting themselves for premature graves or, worse yet, sowing the seeds of debility, disease and lingering death. To this numerous and suffering class we earnestly direct Mr. Gerry's attention. They are enduring the cruelty which his Society is endeavoring to suppress.

Follow it Up!

Up to date THE MIRROR has printed thirty columns of interviews, letters, editorials and other matter relating to the One-Night Stand Reform. Two hundred managers of theatres and combinations have been interrogated by our provincial and local reporters. With scarcely an exception they have rallied in support of our plan, and the beneficial results are already noticeable.

Agents and managers booking time for combinations next season, report that hall-proprietors in the smaller places signify their intention of booking only as many attractions each week as their patrons will liberally support. On the other hand, many hall men are insisting that a clause shall be put in contracts with combination managers to the effect that the latter shall forfeit a sum sufficient to recoup the former's losses if dates are cancelled.

The full benefit of the Reform will be experienced next season. The one-night stands, which have been retrograding, are now in a fair way to regain the prosperity they should enjoy. THE MIRROR has not stinted work or space in the endeavor to get an interest in the subject aroused among managers. The complete success of the project we have strenuously advocated rests now with the managers themselves. The course has been pointed out for them—they have only to follow it with the enthusiasm with which they have begun.

Lizzie A. Priest.

The subject of our first-page illustration, Miss Lizzie A. Priest, is a young pianiste of established fame. She was born in St. Louis, and early developed a talent for music. At the age of seven she was placed under the best local teachers, and continued her studies with unremitting zeal, until she passed beyond the capacities of her teachers there and came to New York to study under William Mason and S. B. Mills. Here she made such progress that she was regarded by her teachers as one possessing all the elements of a great pianiste. Her patient toil bore its fruits, and she made her debut at Steinway Hall some two years since, when she achieved a recognition from the best critics that was as well merited as pleasant, and she has ever since been a favorite with that part of the music-loving public which is educated to an appreciation of the best mas-

ters. Having set up an ideal for herself, she labors hard and conscientiously to attain it, and she has won thorough admiration from all who have heard her play. Her grace of movement and prepossessing face and figure, as well as her charming simplicity of manner, gain her friends wherever she appears, either in public or private. Miss Priest has had a great success also as a teacher, and her pupils make rapid progress.

Personal.



LEVICK.—Gustavus Levick, of whom the above is a good picture, has established a prominent position for himself by sound industry and talent. His acting of the chief male part in *Siberia* is worthy of the highest commendation.

McKENZIE.—D. B. McKenzie, Haverly's manager at Salt Lake, is coming East on business bent.

REYNOLDS.—Victoria Reynolds will leave comic opera and return to the dramatic business next season.

LEE.—Harry Lee will be a member of the Effie Ellsler company under the management of Brooks and Dickson next season.

BURNETT.—Mrs. Frances Hodgson Burnett went to Pittsburg to be present at the nine-hundredth performance of *Esmeralda*.

WYNHAM.—Charles Wyndham and company will present *Brighton* for four weeks at the Union Square Theatre, opening April 9.

HICKEY.—S. M. Hickey will take J. K. Emmet on a four weeks' tour of the New England States at the close of his two weeks at Niblo's.

THOMPSON.—The once tuneful and beautiful Lydia Thompson has quitted the boards forever. She has grown quite stout and has lost her voice.

O'NEILL.—James O'Neill does not, after all, take Bangs' place in *The Corsican Brothers* this season, but continues to play in *Monte Cristo* on the road.

EMMET.—With the conclusion of his Brooklyn engagement Emmet will have put in three solid months around the rivers and bays of York and Jersey.

AWFUL.—We are to be dosed with Pinafore at the Standard Saturday night. What has New York done? It's a wicked place, but it doesn't deserve this.

FEHRMAN.—Max Fehrman, whose starring season in *Uncle Isaac* closed disastrously last season, is at present in Cincinnati lying seriously ill with diphtheria.

DILLON.—R. J. Dillon has been compelled to retire from Aldrich and Parsloe's company, and is lying dangerously ill at his residence, 31 Bainbridge street, Brooklyn.

EDWARDS.—Maze Edwards has opened an office at the Leland House for the purpose of transacting business relating to George Edgar's tour, of which he is manager.

ARTHUR.—Joseph Arthur is in town preparing for the season of Edouin's Sparks which begins at the San Francisco Opera House on Easter Monday.

PLUNKETT.—Charles Plunkett and his wife leave Barrett's company at the close of the Philadelphia engagement, this week. Barrett's regular season closes on Saturday.

JACKSON.—Belle Jackson has retired temporarily from Gillette's Professor company on account of illness and been replaced by Mary Walcott, of Frank Mayo's company.

GOODWIN.—A Cincinnati admirer of Nat presented him with a gold-headed cane last Saturday. The comedian has purchased a site for a summer residence at Ocean Spray, near Boston.

DALY.—W. H. Daly, stage manager of Her Atomeum company, signed a contract on Friday last with R. E. J. Miles, by which he becomes stage manager of the Cincinnati Dramatic Festival.

FARRELL.—Frank Farrell's Professor company is playing the adjacent town and he is spending some of his time in the city. Mr. Farrell talks of going to London this summer to see Mary Anderson's first appearance there.

MORSE.—The court acquitted Salmi Morse on Tuesday. Of course the law could not prevent a man from giving a private rehearsal in his own premises; but it can, and doubtless will, prevent the production of the *Passion Play*.

ANNIVERSARY.—June 27 is the thirtieth anniversary of John T. Raymond's appearance on the stage, and he is anxious to celebrate the event by playing somewhere. The boys ought to compliment him on that occasion by a big benefit; not that he needs it, but that the compliment would be appreciated and is deserved.

WARD.—John F. Ward has secured time for eleven cities for next season, all week stands. All his paper will be lithographed, and the designs were approved and orders given on Sunday last. He will open his season in Pittsburg August 20.

STEVENS.—John A. Stevens has written a new drama which he will produce at an early date in this city. It is called *Her Second Love*. The scene is laid in St. Petersburg at the present day, and it is said to be a most picturesque story.

RAYMOND.—John T. Raymond was met by a reporter Monday morning, to whom he said his season had been an extra large and successful one. He is heartily in favor of THE MIRROR's move against the overcrowding of one-night stands.

DIAMOND.—Tuesday night as E. F. Thorne entered his dressing-room at the Grand Opera House, Mrs. Thorne presented him with a handsome beaten gold ring, in which was set a first water diamond of something over three karat weight.

HERMANN.—The manager of the Thalia says he will relinquish that theatre in May. He intends to devote his time to managing a comic opera company on the road. It will appear for four weeks at Wallack's in June and return for twelve weeks in August.

BLOOM.—Ed. L. Bloom, business manager for Ada Gray, is in the city, and his reports of the business done by East Lynne through the country shows what effective work he has been doing for his star, who evidently appreciates his energy and hard work.

REMEMBERED.—Joseph Brooks received on Monday, with compliments of the author, a small volume of poems by George R. Sims, author of *Lights o' London*, *Romany Rye* and other plays. The little volume is dedicated to Wilson Barrett of the Princess Theatre, London.

VOKES.—The Vokes Family go to San Francisco on March 18. John P. Smith and Lillford Arthur go along to attend to the business; but the present company will be disbanded and a new one engaged out there. The Vokes return to New York in time to sail for England on the *Bothnia*, May 23.

NORTON.—The report that John W. Norton had disposed of his interest in the St. Louis Grand Opera House to David Bidwell, of New Orleans, was an error. Mr. Norton has disposed of his interest in the New Orleans Grand Opera House to Mr. Bidwell. He retains the St. Louis house.

BROOKS.—Joseph Brooks will sail for Europe, April 5, on the *Britannic*. He will be accompanied by Mrs. Brooks, and will return some time in July, when he will probably bring over a new play for the road next season. He will be joined in London in June by Mr. and Mrs. John T. Raymond and Sam Colville, who go over at that time.

MISHLER.—Manager John Mishler, of the Equine Paradox, has been visiting his home in Reading, Pa. While there he presented his assistant manager, James M. Schaeffer, with a horseshoe in Roman gold, ornamented with seven diamonds. Mrs. Mishler also made him a handsome present. The success of the Equine is without a Paradox.

KNIGHT.—George S. Knight and his wife have finally signed the contract by which they will make a trip around the world. They play the season of 1883-84 in England and Scotland, thence they go the south of Africa, and on through India, China, Japan and Australia, returning via California. The tour will occupy three years, and only Otto and Bronson Howard's Baron Rudolph will be presented.

Barny's Professional Matinee.

We have received the appended communication from Frederic de Belleville, who has taken a good deal of interest in the matter which it sets forth:

NEW YORK, March 11, 1883.
 Editor New York Mirror:
 DEAR SIR:—A few days ago I had the pleasure of presenting Mr. Ludwig Barny with a petition, signed by all the ladies and gentlemen of the New York theatre, asking our foreign guest to give a professional matinee. I have received an answer, addressed to the members of the dramatic profession. By inserting it in your paper, you will greatly oblige, yours, respectfully,
 FREDERIC DE BELLEVILLE.

Herr Barny's reply is as follows:

NEW YORK, March 11, 1883.
 My Honored Colleagues:
 Your very complimentary letter, which I shall always hold in remembrance when I shall have returned to my German home, is one of the most welcome distinction I could have received in your grand country, and I thank you with all my heart for having thought me worthy of this honor.
 That I shall gladly accommodate myself to your desire I need scarcely assure you, and Messrs. Hermann and Corried, of the Thalia Theatre, have accepted my proposition with equal satisfaction.
 The 20th of March has been fixed upon as the date for the professional matinee, and on that day I shall have the happiness, as was once the case with our great colleague Talma, to appear before "a parterre of Kings in Art." For submitting myself to such a test, I beg your indulgence and favor. Yours, very truly,
 LUDWIG BARNY.

The programme will consist of three acts of Lear, a scene from the comedy, From the Opera Comique, and the third act of Julius Caesar. This varied bill will give the profession a taste of Herr Barny's greatest impersonations.

Actors who wish to attend this performance should apply immediately to Manager Hermann, either in person or by letter. Places will be reserved according to the order in which the applications are received. No seats will be sold for the matinee. The purpose is not that of advertisement. We trust every professional in town will embrace this opportunity to see the great German tragedian.

The Usher.



Read him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

The Poems of William Winter should find a place in every library. They were issued from the press of Osgood not long ago. One is reminded of Poe by the sweet undertone of sadness running through Winter's compositions. The resemblance is further increased by the intense force of imagination all contain. Through these verses the careful reader discerns a mind filled with thoughts of the most beautiful and original character. From the volume three or four poems may be culled which stamp Winter as a poet worthy to rank with the brilliant galaxy that includes Longfellow, Emerson and Poe.

In these prosaic days of telephones, weather-prophets, Doods and G. E. M.'s, a *litterateur* like Winter stands but a poor chance of obtaining that universal recognition to which his genius is entitled. The work-a-day world has no time to muse over good poetry—the verse of shallow rhymsters, being easier understood, appears to supply the small demand that exists. Brentano told me the other day that there is not much sale for the works of the standard authors; and he surprised me considerably by saying that the only moderate-priced edition of Poe's prose tales are partly out of print, only an incomplete set of the books being obtainable. Fame does not go for much after all, either in literary or dramatic pursuits. Poe and Forrest are almost forgotten—replaced by Montgomerys and Barretts.

I wonder if a well-known dramatist was in his sober senses the other day when he said to the reporter of a Sunday paper: "I've been connected with the theatrical business for the past thirty years, and I can count on my fingers the virtuous actresses whom I know." I scarcely believe that the dramatist could have been reported accurately; but here it is before me in cold type. Such a statement coming from a man who gains his living by the stage is calculated to do more injury than a score of diatribes like those recently directed at the theatre by Howard Crosby and Philip Germond, the preachers. If the dramatist really said what is ascribed to him, it speaks ill of the acquaintances he has chosen; and if it be true that men are known by the associates they select, it speaks equally ill of the dramatist himself. If in the course of a quarter of a century he has been able to meet only ten virtuous women, he is sincerely to be pitied, for the other kind are not the most agreeable companions in the long run—even for a cynic. Those ten women had better drop the dramatist from their list of acquaintances immediately, so that he will be able to carry his want of respect and gallantry to the greatest extent by saying—with his hand on the Koran—that he hasn't the honor of knowing one decent woman.

The *Spirit* has been tolerably reliable of late, and I haven't felt called upon to point out any of the blunders that so frequently occurred in the dramatic column not long ago. Last week, however, it went badly astray in attempting to explain the origin of the theatrical slang term of "ham-fatter" to Edmund Yates, who had asked for the information. This is the way the *Spirit* muddled it: "The ordinary actor makes up his face with cold-cream and grease-paint. The poor variety actor, so low in position and pocket that he cannot afford these luxuries, steals or begs a bit of ham-fat from his boarding-house." Nothing of the sort. The derivation of the word was a comic story—that long ago became a chestnut—which described the plight of a snide troupe of actors who were barnstorming in remote rural regions, playing the legitimate. The trunk containing their calf-improvers having been detained by an adamant innkeeper, and their legs being frightfully scrawny from an insufficient supply of food, they were reduced to the necessity of borrowing hams from the grocers along their route, with which to pad out their well-saved hose and increase their shrunken shanks to respectable proportions. On account of this practice they were dubbed "ham-fatters," the antepenult being derived from the word "fats" by which name pads are vulgarly called.

By the way, where did the *Spirit* get its peculiar knowledge of the way actors make up? Cold-cream is used in the theatre for the pur-

pose of removing paint and powder from the face.

An advance agent was deploring his lot in my presence the other day. He is the courier of a successful star, and is widely known in the profession. For reasons that will appear I suppress his name. "A live advance man has less chance to save money than an actor," said he. "His manager expects him to spend every cent of his salary in boosting the show. My employer, for instance, expects good newspaper notices of the preliminary order before his attraction appears, in every town. How are such favors to be obtained without standing treat with every journalist on whose paper he has designs? The manager allows me no expense account—he grumbles like the mischief when I fail to secure the exact amount of puffing he wants and expects. If he didn't get a certain average of space right along my place would be supplied by somebody else in a jiffy. The press has to be whiskeyed and cigaured, and I have to do it out of my own frugal allowance. The result at the end of the season will be what it has been every year since I've been doing advance work. I'll return to the Square without a dollar in my pocket, to skimp through the Summer as best I can."

"Furthermore," continued the plaintive agent, "when I approached the manager, not long ago, and explained things, in the hope that he would allow me a small stipend to use for his benefit among the newspaper boys, the only satisfaction I got was the remark: 'I don't want you to see the press or fix 'em. My show is big enough to run on its own merits.' But it isn't, and, as I said before, the manager howls for the agent's gore when he finds it neglected, if even in the slightest degree."

I don't reproduce these remarks for the special purpose of ventilating this advance man's grievance, although it does look as if he were handicapped by his employer, but to draw attention to the lamentable state of out-of-town journalism that they incidentally betray. Some years ago there existed a class of so-called journalists who had the reputation of "striking" actors and managers under the cover afforded them by reputable newspapers. These fellows, it must be said, conducted their nefarious pursuits on a high-priced basis. They were rascals; but their rascality was of such handsome proportions that there could be no mistaking its extent. They therefore enjoyed a notoriety that was very much akin to that of the genuine highwayman or house-breaker as compared with the petty purse-snatcher or sneak-thief. If these precious chaps had a notion to bleed a manager, they would do so to a very respectable amount. Their favors came high. How different were their extensive operations to those of the scribblers of the present day, as revealed by the statements of the advance man I've quoted! Preliminary puffs that used to command respectable prices are now sold for drinks and cheap cigars paid for by the surplus earnings of the poor agent. Has the character of provincial prints sunk so low that the mute appeals of a glass of whiskey or a Henry Clay are not to be resisted? No wonder that our country cousins have ceased to rely on the opinions of their newspapers.

Venality, if not a crime punishable by law, is a crime against the loosest ideas of decency and honor. The journalistic "strikers" of other days were not more reprehensible, and certainly not half so contemptible, as their latter-day successors. But if the endorsement of the papers which these men represent is only worth the price of a treat, it certainly cannot be especially valuable to managers, and they would do well to eschew such a means of obtaining it altogether. The agent who exposed this method of fixing the press spoke sweepingly, and I inferred that he meant it was employed in all places out-of-town. This, however, I know to be false, for there are scores of critics in cities and smaller towns of whose purity and uprightness there can be no question. The profession know them as well if not better than I do, and they will understand that it is not to them, but to the hundreds of guilty ones, that my strictures apply.

Manager Hamilton's answers to the complaint of Lester Wallack, in the suit of the latter to recover the sum he claims is still due on his certainty for the recent Harlem engagement, is a very astonishing document. It sets forth that our Lester failed to play Elliot Gray satisfactorily, and charges that he comported himself while on the stage in a manner that brought odium upon the Mount Morris Theatre. From a private source I learn that the alleged misbehavior mentioned by Mr. Hamilton was neither more nor less than that Mr. Wallack, during a performance of Rose-dale smiled at and signalled to some ladies in a box. This will be a pretty hard thing to prove, and fliriting has not yet been classed as a misdemeanor. Probably the actor was acquainted with the ladies, and his smiles were merely a mild form of recognition. If this is the case, he certainly was guilty of conduct unbecoming an artist; but we are loath to believe that our Adonis was guilty of conduct unbecoming a gentleman. At all events, if Wallack did flirt, it does not follow that for such a reason Hamilton is justified in refusing to fork over the considerable amount of money which—by his showing—he agreed to pay the plaintiff in this action. He was foolish in shoulder-

ing obligations he was unwilling to fulfil if receipts fell below a certain figure; but he is more foolish in attempting to contest the claim on such grounds as appear in his answer.

Speaking of fliriting brings to mind something that happened at the Cosmopolitan concert Sunday night. Lillian Russell was singing. She nodded while on the stage to her mother and some friends in an upper private box. A Dood who sat in the box beneath mistook the tokens of recognition for signals of an amatory nature directed to himself. He immediately indited a note and sent it by a waiter to the box above, where Miss Russell had gone after her "turn" was finished. It read as follows:

MY DEAR LILLIAN:—I notice by your signals that I have attracted you. I am pleased because I have long admired you. Send an answer back by bearer, saying when and where you will meet me and take supper. We can have a very enjoyable friendship. I have no doubt.

Miss Russell tore the note in half and sent it down to the impudent little ass as her answer. I would give him the publicity he richly deserves had he not exercised the precaution of omitting to sign his imbecile epistle.

A correspondent, who read an article in THE MIRROR recently on the shameful condition of the dressing-rooms in several New York theatres, writes me a letter applauding the exposure and giving some particulars that go to show the evil is not confined to the Metropolis. "If the dressing-rooms in your city are not fit for use," he writes, "what should be said of some that are attached to theatres in other places. My company has played this season in thirty-seven towns. I have found suitable accommodations for the actors in but six of these. The local managers appear to care nothing for our comfort. I have dressed in pens that are not fit to hold pigs. Often they did look as if pigs had inhabited them, to judge from the dirt with which they were liberally provided. I have made a list of the halls and theatres that are deficient in respect to proper dressing-rooms, which, when I have completed it at the end of the season, I shall send to you in the hope that you will give it publicity. If others would do the same I think the proprietors and managers would perhaps rectify a wrong that calls forth the honest wrath of every member of the profession who possesses the least self-respect."

The following "pome"—spelling and all—is by the editor of a Western paper. Perhaps a worse specimen has cropped out this Spring, but I doubt it. The author says in a letter accompanying his verses: "The enclosed was written by me, and read before the Carthage Dramatic Club. They are very anxious to have it appear in THE MIRROR." It is not to accommodate them that I print it, but my readers, who have done nothing to forfeit an intellectual treat. It is called—

AN AMATEUR'S DREAM—IN TWO ACTS AND A TABLEUX.

BY GAY, DAVIDSON.

[An amateur actor, having partaken too liberally of indigestibles at a "green-room" party, after a "home dramatic entertainment," had the following dream in two acts, which wound up with the usual tableau.]

ACT I.

I had retired to my virtuous chamber,
After an evening upon the boards,
My face still covered with amber,
My mind still harping on "words, words, words."

I had played the part of lover,
Very nicely, too, so the critics said,
And the praise, with one thing and another,
Had almost, not quite, turned my head.

Yes, I felt very highly elated,
And, wondering—in a professional way—
What the newspapers, which need not be stated,
Would, on my acting, to-morrow, have to say.

These thoughts thro' my head still were treasuring
With that "sham-pain" on my breast,
I betook me to bed, little dreaming
That a dream would trouble my rest.

ACT II.

It seems I have written a drama,
"Founded on events of to-day,"
And now wealth and honor, like manna,
Will fall thickly around me as pay.

Yes, my company starts out this season,
My first night is advertised far;
Now can any one give me a reason
Why I may not as well be a "star"?

The first night! Theatre is crowded
Till it will scarce hold any more;
Now the orchestra is being applauded—
What! Are they crushing the door?

At last the great curtain arises;
Each actor awaits his cue.
But heavens, this is no time for surprises!
Something's wrong! What shall I do?

Far from giving the lines as were written,
The actors all seem to be mad,
And froth at the mouth, as if bitten
By a bite that fell deucedly bad.

Our leading man played "little Evar,"
The comedian played "Uncle Tom,"
While the high-priced villain—a "deceiver"—
Chanted "Saul's funeral psalm."

I beheld that vast audience arising,
Amidst the roar of a thousand feet,
And at once the danger surmising,
Cast myself headlong into the street.

TABLEUX.

My fall was tremendously frightful,
And I came down first on my head;
But not in the street thought I delightful,
But on the floor at the foot of my bed.

The beauty of Gay's orthography and style cannot fail to be appreciated, and the original and exquisite flights of metaphor will be complimented all over the world. The force of the lines, "My face all covered with amber," "Would, on my acting, to-morrow, have to say," and "At last the great curtain arises," is tremendous. But the apex of poetic fancy is reached in the allusion to thoughts treading through the author's head, and the condition of the actors who frothed at the mouth as if bitten by a bite. Lovely! And then what a fresh vein of humor is exposed in the remark about "sham-pain." The originality of the *Tableux* as found in the verse labelled "Tableux" need not be pointed out.

TELEGRAPHIC NEWS.

Flashd to Us from Everywhere.

Margaret Mather.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, March 14.—Margaret Mather opened Monday night at the Providence Opera House, in Romeo and Juliet, to a fair house. Monday night is always bad here.

Frank Mayo began a week's engagement at Low's Grand Opera House, appearing as Davy Crockett, to a good house. Frank is a great favorite in Providence.

Openings Up the River.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, March 14.—At Leland's, Monday and Tuesday nights, W. J. Scanlan, in Friend and Foe, had rather light houses, but seemed to please all who came. To-night closes engagement.

At Levantine's, the Manchester and Jennings combination is playing to large business and giving an excellent performance.

Barrett in the Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, March 14.—The Hon. George H. Boker's poetical tragedy, Francesca da Rimini, was presented at the Chestnut Street Opera House Monday evening by Lawrence Barrett and his company before a brilliant audience. The dignity and beauty of the tragedy impressed even more fully than on its first representation. The play is admirably mounted, with very many auxiliaries, rich costumes and handsome new scenery.

Carrie Swain appeared at the Arch in the play of Mab, the Miner's Daughter. She is a clever young actress of the soubrette type. The play named is simply a means of affording opportunity for the display of her particular attributes as a singer, dancer and general romp. Miss Swain should have a better framework.

A very large audience at the Walnut welcomed the genial Mr. and Mrs. William J. Florence in the old play, The Mighty Dollar. Mr. Florence's Bardwell Slope is simply inimitable, and Mrs. Florence is as delightfully amusing as ever. An Old Stager is promised for Thursday.

Between Two Fires, M. Lafitte Johnson's capital farcical comedy, drew at the Museum last evening a large and highly entertained audience. In point of genuine humor, broad fun and drawing qualities, the play is a big thing. William Davidge, Jr., as old Woodhouse, and Maggie Harold, as Belinda, are simply immense. Throughout the cast is excellent.

The Wood and Updegrave management, heralded to go into effect at the Museum on March 24, is, it is said, for four weeks only. The new company announced is thus far made up principally of the little people of the present company, and the general impression appears to be that the enterprise on the part of Mrs. Dr. Updegrave is to produce six of her plays—all of which, according to her own estimate, are worth a thousand dollars apiece.

Theatres Burned.

[BY TELEGRAPH TO THE MIRROR.]

NEW HAVEN, March 14.—The American Theatre (variety) in this city was burned at noon yesterday. It was a two-story brick building, and the ground floor was occupied by stores. The loss is about \$20,000. Press Eldridge was the manager of the theatre. C. B. Palmer, the lessee, loses \$7,000 on fixtures. In the company were Lulu Wentworth, Emery and Russell, Bartlett Sisters, Lou Sanford and Sam Lloyd, all of whom, including Press Eldridge, lose their wardrobe. The company will finish the week at the New Haven Opera House.

The American Theatre was owned by St. Mary's Catholic Church, and was formerly used for church purposes.

VIRGINIA, Nev., March 14.—Early yesterday morning, just after a masquerade ball was through with its revels, Piper's Opera House caught fire and was burned to the ground. Loss \$25,000.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, March 14.—At the Opera House Only a Farmer's Daughter, with Inez Rochelle in the dual characters of Lizzie Stark and Madame Laurent, opened the week to large house.

The Drummer Boy of Shiloh opened the week at Library Hall to a well-filled house.

The Academy opened in a booming manner. Harry Richmond's co. is the attraction.

Manager Fred Parke has gone East, to look up some bookings. Bertha Welby will fill in the latter part of next week at Library Hall. Her troubles with Manager Parke have been compromised.

The Lily at the Lakes.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, March 14.—A Wiggins zephyr, accompanied by snow, was not exactly an inducement for large houses Monday night. At the Academy, Mrs. Langtry as Juliana, in The Honeymoon, made her first appearance here. There was a good-sized audience present, though the house was not full. She was well received and lightly criticised. Tuesday the attendance was equally good to see the Lily.

At Wahle's Our Summer Boarders put in an appearance Monday, regardless of the snow-storm. Elliott Barnes smiled benignly as he gazed at the very large attendance—the best the

house has seen for some time. His company made many friends, especially Miss Thorne, whose pretty face and acting captivated the audience.

The Black Hand company at the Adelphi drew a full opening house.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

MADISON, Wis., March 14.—The fashion of the State Capital turned out on the Rhine night, Monday.

ROUNDOUT, N. Y., March 14.—Lillian Billings played in Only a Farmer's Daughter at the Sampson Opera House last night before a large and delighted audience.

KOKOMO, Ind., March 14.—Kiralfy's Black Crook took the town by storm last night. There was an immense audience, and the performance gave unbounded satisfaction.

DENVER, March 14.—Minnie Palmer opened to a very large house on Monday night. The Knights, on two nights of last week, drew \$1,450. The Palace Theatre reopened on Monday night to a packed house.

AUSTIN, Tex., March 14.—Katie Putnam opened in Lena, the Madcap, at Millitt's Opera House Monday night, and gave Old Curiosity Shop last night. Good houses at both performances.

CLEVELAND, March 14.—John McCullough, favorite tragedian, presented Virginia at the Euclid Monday night. Joseph Haworth, as Iclifus, received an ovation. Last night, The Gladiator. Numerous recalls and lots of flowers. Bijou Heron, as Hazel Kirke, was well received at the Academy; but on the second night business dropped. The Gladiator proving too strong a counter-attraction. Manager Parke, of Pittsburgh, is visiting Manager Hanna.

NEW ORLEANS, March 14.—Haverly's Minstrels had standing-room only at the Academy on Sunday night.

CINCINNATI, March 14.—Cheek, at Robinson's, and Emeralds, at the Grand, are drawing large houses. Maude Granger and Harry Lacy, in A Planter's Wife, at Heuck's, are having more than fair business. Whelan's Nalad Queen company is doing a good business at the Coliseum.

CHICAGO, March 14.—The McCullough Opera company presented Heart and Hand at the Grand, and business thus far has been large. It may be set down a success. Lights o' London, in its second week, at Hooley's, is still attracting large audiences. Lotta played Bob on Monday night, at McVicker's, to a good house. The Vokes' will have a fairly successful week at Haverly's. Frank Frayne is playing to medium business at the Academy. Leavitt's All-Star company ditty at the Olympic. All the small theatres are doing from fair to good business.

Gracefully Eating Crow.

"I do not see how the new Opera House can be made a success," said Colonel Mapleton to a MIRROR reporter the other day.

"I do not know how Mr. Abbey can make it pay. The artists he has engaged want to be paid fifty per cent. before coming here. That is the first drawback. Then the chances are attended with five hundred per cent. more risk, because when an artist is unable to appear from any cause, you cannot fill their places at a moment's notice, unless you have a large reserve force. A great deal is said in various journals about substituting one opera for another, but the public little know the great difficulty that a manager has when his prima donna is unable to sing as advertised and he has to substitute another piece and another singer. An entirely different wardrobe is used; you have to run to your hotels for your principal, and there are a hundred other variations."

"In what will the new management differ from your own?"

"Well, Abbey is paying his artists as much again as when they contracted with me."

"But there is an advance in the price of seats."

"That is true, but the seating capacity of the new opera house, even at an advance in prices over those paid me, will not suffice to pay the expenses of the company, let alone other expenses."

Edwin Thorne's Plans.

A representative of THE MIRROR met Edwin F. Thorne on Tuesday and asked him regarding the future movements of his Black Flag company after the separation from Nat Goodwin.

"Well," said Mr. Thorne, "Goodwin and I part company April 21; but I continue the season as though there had been no change. Our contract is in such shape that neither could part the other out, and yet either could quit when he got ready; but by quitting he relinquishes all right to every interest he has in the play, scenery and costumes. Goodwin has about \$2,500 invested, which he releases to me. I don't want him to go; yet his reasons are good ones, and as a fair man I cannot object. Our relations have been of the pleasantest character throughout the entire season, and we part the best of friends and with the best of wishes for each other's future. I do not close my season at all, except for about two weeks in the latter part of August, and resume at Rankin's Theatre Sept. 9. I play three more engagements in New York this season and play return engagements in Chicago, Cincinnati and St. Louis on my way to San Francisco, where I am in June."

"What new people have you engaged?"

"Russell Bassett takes Goodwin's place and little Harry Woodruff will take the part of Ned now played by Mrs. Goodwin. Robert Arthur will take John Russell's place as manager next season, as Russell goes with Goodwin, but remains with me until I return from California. I have also engaged M. B. Snyder and wife, Lew Willard and Mr. Constantine, who was the original Owen Glyndon in the London production, and who made a great hit in the part."

"How has your season turned out?"

"We haven't played a losing week since we started; in fact, the success has been more than we expected, and the future looks bright."

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

COMSTOCK'S OPERA HOUSE (Thos. Comstock, manager): The Pencil Pushers' Picnic, given by the Pencil Pushers Club, was largely successful, 6th and 7th, and the boys covered themselves with glory. Their great success made them imagine that the public patronized them through admiration and not for the good of the cause, as they gave two extra performances each, at which the attendance was very light.

SANDUSKY.
Hessler's Opera House (Wm. J. Stoffel, manager): Minnie Hauk has been booked for the 1st.
H. Beverly Hine, representing the Jefferys Lawie troupe, was in the city Wednesday, completing arrangements for the 15th.—George E. Gouge, advance of Hearts of Oak, paid the city a visit Wednesday.

PORTSMOUTH.
William's Opera House (John Wilhelm, manager): Only a Farmer's Daughter, 6th and 7th, to small business. Rose Eyringcomb, 15th; Sol Smith Russell, April 6; Alice Oates, 15th; Hazel Kirke, 15th.

TOLEDO.
Wheeler's Opera House (George W. Billa, manager): Good Smith's Picnic, 6th and 7th, and the boys covered themselves with glory. The attraction 7th; but high prices spoiled his engagement financially. He appeared as Conrad in The Outlaw, and was ably supported by Marie Prescott, Louis Morris, and a splendid cast. Aldrich and Parole presented My Partner to good business, 6th and 7th, with matinee. Robson and Crane, 15th.

AKRON.
Academy of Music (W. G. Robinson, manager): W. J. Scanlan, 5th, in Friend and Foe, was well received by a good house. Aldrich and Parole presented My Partner, 6th, to a good house. Minnie Hauk in concert and opera, 15th; Maude Granger in The Planter's Wife, 15th; Hearts of Oak, 15th; Rose Eyringcomb, 15th.

CANTON.
Opera House (Louis Schaefer, proprietor): Leavitt's Minstrels, to good business; 6th Alice Oates Opera co., fair. Coming: Bertha Welby (One Woman's Life), 15th; Minnie Hauk Concert, 15th.

WOOSTER.
Opera House (C. M. Yocum, manager): Lovers of good music were more than satisfied with the Arbuckle-Colly Concert, 7th. The Weber Quartette is the best ever heard here. Mr. Arbuckle, the cornetist, was unable to do himself justice, owing to a severe cold.

ZANESVILLE.
Schnitz and Co.'s Opera House (John Hoge, manager): Waldron's Minstrel, with Jennie Calkins as M'Lisa, 7th, to moderate house. Only a Farmer's Daughter, 9th; light business. Kate Claxton comes 15th.

PENNSYLVANIA.

PITTSBURGH.
Liberty Hall (Fred A. Parke, manager): Emeralds' 15th in the Smoky City was successfully made 5th, and the 7th engagement proved a financial success. Annie Russell made a pleasing Emeralds, and John E. Owens, Mr. and Mrs. Walcott, Kate Denin-Wilson, and Charles B. Welles, all did excellent work. Drums and Boy of Shiloh, 15th, week; Mrs. Langtry, 19th, four nights.

Opera House (John A. Ellsler, manager): Modjeska next week, in As You Like It, Camille, Frou-Frou, and Twelfth Night. The upper-tier turned out en masse. Arrived from Maurice Barrymore, W. F. Owen and Maud Milton, the support was only passable. Only a Farmer's Daughter, 15th, week; Goodwin and Thorne's Black Flag, 15th, week.

Museum (F. Harris, manager): Kearney's Muldoon's Picnic, 6th, a faked up by Manager Williams, to fill in last week, 6th, and 7th, to good business. G. Richmond and Co., 15th, week. Hyde and Behman's Co., 15th, week.

Museum (F. Harris, manager): There was the usual crowds in attendance last week. New and pleasing attractions are announced.
Item: The new Opera House at Uniontown, Pa., is about completed. It will be dedicated April 30, with Joseph Jefferson as the attraction.—James K. Carmack, chairman of the Uniontown Opera House, will shortly take up his residence in Philadelphia.—John E. Owens did not appear during the whole of last week with the Emeralds party.—He was unwell, and his part was assumed by E. M. Hillman. Owens rejoins the party at Cincinnati next week.—Arbuckle's Concert party will arrive in town 9th, 10th and 11th. It was reported that they had stranded here, but this was denied by the management.—Hanson Mayer, ahead of the Langtry, is in town. Harry O'Hanlon (O'Hanlon) of this city, will shortly join Forepaugh's brigade.—The Elks will benefit afternoon of April 5. Rankin, Charlotte Thompson, and Leavitt's All-Star Co. will be the attractions.

SCRANTON.
Academy of Music (Wm. J. Lindsay, manager): John McCullough, in Virginia, 6th, to a crowded house. It was Mr. McCullough's first appearance in Scranton. The audience was highly pleased. Denier's Humpty Dumpty, 8th, to a good business. Wilbur Opera co., in Olivette, 10th, to a fair house, giving a satisfactory performance.

ALLENTOWN.
Academy of Music (G. C. Aschbach, manager): The Spanish Student, assisted by the Boston Concert co., appeared 8th and 9th, before a fair audience. The students were received with great enthusiasm, and the performance gave general satisfaction. The Original Royal Hand Bell Ringers, 8th and 9th.

WILLIAMSPORT.
Academy of Music (William G. Elliott, proprietor): Robert McWade in Rip Van Winkle 10th to a large and very enthusiastic audience. Young Mrs. Winthrop 15th; Florence 25d.

CORRY.
Wright's Opera House (A. McFarland, manager): Robert McWade in Rip Van Winkle 9th, to fair business.

READING.
Academy of Music (John D. Miahler, manager): Barlow Wilson & Co.'s Minstrel to large audience, 8th; performance good.
Grand Opera House (George M. Miller, manager): Wilbur Opera Co., 6th, in Olivette, to very good business.

OIL CITY.
Grand Opera House (Wagner and Reis, managers): Robert McWade, 3d, in Rip Van Winkle, played a small audience. Madison Square Theatre co., in Young Mrs. Winthrop, 6th, to good business. Carrie Wyse, who was here with the Emeralds co., returned with Young Mrs. Winthrop and made a hit as Mrs. Dick Cretwyn. She has established herself as a favorite here.

ERIE.
Park Opera House (William J. Sell, manager): William J. Scanlan, in Friend and Foe, 7th, to fair business. Madison Square co., in Young Mrs. Winthrop, 8th, to standing-room only. Week closed with Roland Reed in Cheek, to good business. M. B. Curtis in Sam'l of Fosen, 15th; F. B. Ward in Virginia, 15th.

HARRISBURG.
Opera House (H. J. Steel, manager): Barlow-Wilson Minstrels, 6th, to one of the largest houses this season; performance good. Robert McWade, 17th.

POTTSVILLE.
Academy of Music (Nathan Houser, manager): Wilbur Opera co., 8th, in Olivette, to a fair house, performance giving entire satisfaction. Madison Square co. in Emeralds, 9th, to a fair house.

PITTSFORD.
Music Hall (W. D. Evans, manager): Tony Denier comb, Humpty Dumpty, 7th, to good house. Co. good. The World, 16th; Young Mrs. Winthrop, 17th.

MAHANOV CITY.
Opera House (C. Metz, proprietor): Emeralds, 6th, to excellent business. Clark and Cleary's comb, return 17th for the third time. Robert McWade, 15th, under Manager Miahler; Ada Gray, April 1.

ALTOONA.
Opera House (Marriott and Krieder, managers): Leavitt's Minstrel played to a \$300 house, and gave a first-class performance, 10th. This was their second appearance at Altoona. The Cathlamet Opera co. in Prince Conti, 17th; Alice Coleman Concert co., April 1.

EASTON.
Opera House (William M. Shultz, manager): John McCullough, in Virginia, 6th, to the house overflowing 9th. The performance was of the very highest order and won golden opinions for the star. Barlow and Wilson's Minstrels to a capital house 9th. Young Mrs. Winthrop, 15th.

LANCASTER.
Fulton Opera House (B. Yecker, proprietor): The Wilbur Opera co. in The Mascotte, to a good house, 5th. Barlow and Wilson's Minstrels to excellent business, 7th. The Amish Girl, a play by a Reading author, and performed by amateurs from same city, gave fair satisfaction to a medium audience, 10th. Robert McWade as Rip Van Winkle, 15th.

RHODE ISLAND.

PROVIDENCE.
Emeralds Opera House (George Hackett, manager): Emeralds' 15th in the Smoky City was successfully made 5th, and the 7th engagement proved a financial success. Annie Russell made a pleasing Emeralds, and John E. Owens, Mr. and Mrs. Walcott, Kate Denin-Wilson, and Charles B. Welles, all did excellent work. Drums and Boy of Shiloh, 15th, week; Mrs. Langtry, 19th, four nights.

Roscoe and Juliet for two nights; then Leah, the Forsaken, Lady of Lyons, and As You Like It. Low's Grand Opera House (William H. Low, Jr., proprietor and manager): The ever-popular Frank May opens for this week. Dury Crockett, Van, the Virginian, and Street Scene, the plays he has occupied, were very available. Miss Nilsson received a perfect ovation, and generously responded to the many encores. Receipts, \$5,400.

Item: Mme. Nilsson was the guest of his Excellency the Governor-General during her stay here.

Grand Opera House (O. B. Sheppard, manager): Our Summer Boarders, 8th, 9th and 10th, did a good business. The stars, Carroll and Frew, made an immense hit. The comedy is very amusing, and keeps the audience in roars of laughter from beginning to end. Mrs. Langtry appears 16th and 17th. The advance sale opened yesterday, and there was a great rush for seats, over \$4,000 worth being disposed of.

Item: Your correspondent had a very pleasant interview with Elliott Boarders. He has written and informs me that the Boarders are paying their "board," with a good surplus to spare. Mr. Barnes intends to star Mary Young, who is now one of the Boarders, next week, in his drama, The Blue Bird. He has written Young a certainly a fine actress, and a very beautiful woman.

Stratford's Opera House (Joseph Stratford, manager): J. C. Connel (late of the Troy Toronto) opened here 5th, 6th and 7th, with Professor Richardson's Art Entertainments, to very light business. Bishop's Strictly Business, 17th.

LEUBRIS Theatre (Joseph Brooks, manager): Rose Eyringcomb made her first appearance here in many years 5th in Felecia and produced a profound impression and showed herself to be a very worthy actress. On Tuesday and Wednesday nights she appeared in The Princess of Paris, and taking the whole engagement it was a fairly successful one, although she deserved much better house; but now, that her abilities are known, she will be sure of a cordial welcome on her return. Consolidated Mattond Minstrels opened 8th to one of the largest audiences ever seen in this house. Herrmann, magician, three nights and matinee, commencing 14th.

St. James Hall (Stoops Brothers, managers): Briggs' Boston Operatic Minstrels, to a crowded house, 7th. Performance fair.

St. James Hall (Stoops Brothers, managers): Briggs' Boston Operatic Minstrels, to a crowded house, 7th. Performance fair.

Pillot's Opera House (J. E. Kieley, manager): Kieley's Black Crook to the largest houses of the season, 6th and 7th; Hazel Kirke, 8th and 9th.

Deuther Verein Hall (A. Horwitz, manager): Katie Putnam and Co., under management of M. F. Skiff, opened 9th in Lena, 6th, Old Curiosity Shop, 7th, Lena, the Madcap. Houses crowded at each performance; audiences well pleased. Support fair. Harry Warren as Stupe, the colored waiter, was very good and received rounds of applause. Putnam's business has been excellent in Texas.

Walker Opera House (J. P. Curran, manager): A benefit was tendered to ex-Manager (now treasurer) D. Banks McKenzie, 5th, when the play of Pygmalion and Galatea, with J. S. Lindsay and Annie Adams in the title roles, was presented to a large and appreciative audience.

Haverly's Salt Lake Theatre: The Harrisons in Photos, billed for April 8, 9 and 10, will draw good houses.

Item: The new stock co. for the Opera House will open April 7, 8 and 9 in Fate.

James Boys (Francis and Lavarine) changed date from 14th to 15th, but for Ignor Bosco, magician, negotiating for 15th, 16th and 17th.

Item: Mr. Catlin could have booked Bosco for three nights this week, but refused on account of France and Lavarine. Now they fail without canceling.

Opera House (T. H. Simpson, manager): The Florence appeared 7th in The Mighty Dollar to a large and delighted audience. The Jesse James comb, 9th, in the James Boys; 10th, Marked for Life, to fair audiences of men and boys.

Opera House (F. Reister, manager): Leavitt's Giganter Minstrels 8th to a good audience. Lillian Billings came 10th, producing only a Farmer's Daughter to a large house that was very much pleased with the performance. The Fay Minstrel Opera co. failed to appear and sent no apology. Herne's Hearts of Oak 10th and 11th; Madison Square Hazel Kirke co. 23d and 24th.

Academy of Music (Charles Shay, manager): Variety performance this week to moderate business.

Grand Opera House (R. L. Marsh, manager): Minnie Madden, 5th, 6th and 7th, Fogg's Ferry, to light business. Play of very light calibre; support fair. Miss Minnie is a bright and pleasing actress. Frank I. Frayne and his managerie, 8th, 9th and 10th, to light business. The gallery boys seemed well pleased with the antics of the numerous animals. The play of Mardo has about as much reference to William as Uncle Tom's Cabin.

Academy of Music (Harry Deakin, manager): Mrs. Langtry 5th and 6th in Honeymoon and As You Like It. The audiences were splendid in every respect. Though very cold and unsympathetic, the Lily received only one round of applause. We can allow her claim to class and stately beauty; but as to genius, not sed. Mr. Deakin went to great expense to trim her dressing-room. If he had taken the same pains to add some new scenery to the stage, it would have been a great success, and pleasing to the audience. Star Specialty co., 9th, 10th and 11th, attracted a very meagre audience opening night. The variety programme is very good.

Steady's Variety (Steady, proprietor): Enjoyed packed houses all the week, the following excellent programme proving very entertaining: Spirit Rappings sketch, Devere and Drayton; Herr Schlam, a magician of no mean order; Rose Hall; a clever little songstress; Blossom and Roach, song and dance; good; May Vernon and Adah Castelow, duetta, fascinating; George Kaine and Lester Howard, sketch, Remnants; Golden and Drayton, negro melodies; Mary Milton, about the liveliest high kick ever seen here. Quigley, Sylvester and Searies, acrobats, and Hazel Blake, the charming songstress. The afterpiece, Nemesis, is uproariously funny. May Fisk's Blondes, 15th, week.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Muldoon's Picnic, by Newell and Scott's Specialty troupe, was presented in a manner that proved acceptable to the majority present. This is the finest entertainment given in this city for a month, and it drew out a good house. Coming: Sally Pathfinders, 17th. George H. Adams' Humpty Dumpty, 21st; Jefferys Lewis, 27th; Harry Webber, 31st.

Blake Opera House (J. M. Wood, manager): Frank I. Frayne came 7th, to a very small audience. Frayne can boast of having at least one actor; his dog Jack. Minnie Madden in Fogg's Ferry, 8th, to large and appreciative audience. She is, indeed, a very clever little actress, and made an excellent impression as Chip, being called before the curtain after every act. Chanfau is booked for 10th; Rhea, 23d; Jefferys Lewis, 28th and 30th; Haverly's Minstrels, April 2; George S. Knight, 4th.

Item: Thomas Moses, of the firm of Graham and Moses, scenic artists, is painting some very fine scenery at the Blake, and when his work is finished the stage will be supplied with as good scenery as any theatre in the Northwest.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

to pursue his studies. He has a fine rich, tenor voice, with a very great compass.

Grand Opera House (John Ferguson, manager): Christine Nilsson, assisted by the Boston Quintette Club, appeared 6th, before a very fashionable and brilliant audience, very available. Miss Nilsson received a perfect ovation, and generously responded to the many encores. Receipts, \$5,400.

Item: Mme. Nilsson was the guest of his Excellency the Governor-General during her stay here.

Grand Opera House (O. B. Sheppard, manager): Our Summer Boarders, 8th, 9th and 10th, did a good business. The stars, Carroll and Frew, made an immense hit. The comedy is very amusing, and keeps the audience in roars of laughter from beginning to end. Mrs. Langtry appears 16th and 17th. The advance sale opened yesterday, and there was a great rush for seats, over \$4,000 worth being disposed of.

Item: Your correspondent had a very pleasant interview with Elliott Boarders. He has written and informs me that the Boarders are paying their "board," with a good surplus to spare. Mr. Barnes intends to star Mary Young, who is now one of the Boarders, next week, in his drama, The Blue Bird. He has written Young a certainly a fine actress, and a very beautiful woman.

Stratford's Opera House (Joseph Stratford, manager): J. C. Connel (late of the Troy Toronto) opened here 5th, 6th and 7th, with Professor Richardson's Art Entertainments, to very light business. Bishop's Strictly Business, 17th.

LEUBRIS Theatre (Joseph Brooks, manager): Rose Eyringcomb made her first appearance here in many years 5th in Felecia and produced a profound impression and showed herself to be a very worthy actress. On Tuesday and Wednesday nights she appeared in The Princess of Paris, and taking the whole engagement it was a fairly successful one, although she deserved much better house; but now, that her abilities are known, she will be sure of a cordial welcome on her return. Consolidated Mattond Minstrels opened 8th to one of the largest audiences ever seen in this house. Herrmann, magician, three nights and matinee, commencing 14th.

St. James Hall (Stoops Brothers, managers): Briggs' Boston Operatic Minstrels, to a crowded house, 7th. Performance fair.

Pillot's Opera House (J. E. Kieley, manager): Kieley's Black Crook to the largest houses of the season, 6th and 7th; Hazel Kirke, 8th and 9th.

Deuther Verein Hall (A. Horwitz, manager): Katie Putnam and Co., under management of M. F. Skiff, opened 9th in Lena, 6th, Old Curiosity Shop, 7th, Lena, the Madcap. Houses crowded at each performance; audiences well pleased. Support fair. Harry Warren as Stupe, the colored waiter, was very good and received rounds of applause. Putnam's business has been excellent in Texas.

Walker Opera House (J. P. Curran, manager): A benefit was tendered to ex-Manager (now treasurer) D. Banks McKenzie, 5th, when the play of Pygmalion and Galatea, with J. S. Lindsay and Annie Adams in the title roles, was presented to a large and appreciative audience.

Haverly's Salt Lake Theatre: The Harrisons in Photos, billed for April 8, 9 and 10, will draw good houses.

Item: The new stock co. for the Opera House will open April 7, 8 and 9 in Fate.

James Boys (Francis and Lavarine) changed date from 14th to 15th, but for Ignor Bosco, magician, negotiating for 15th, 16th and 17th.

Item: Mr. Catlin could have booked Bosco for three nights this week, but refused on account of France and Lavarine. Now they fail without canceling.

Opera House (T. H. Simpson, manager): The Florence appeared 7th in The Mighty Dollar to a large and delighted audience. The Jesse James comb, 9th, in the James Boys; 10th, Marked for Life, to fair audiences of men and boys.

Opera House (F. Reister, manager): Leavitt's Giganter Minstrels 8th to a good audience. Lillian Billings came 10th, producing only a Farmer's Daughter to a large house that was very much pleased with the performance. The Fay Minstrel Opera co. failed to appear and sent no apology. Herne's Hearts of Oak 10th and 11th; Madison Square Hazel Kirke co. 23d and 24th.

Academy of Music (Charles Shay, manager): Variety performance this week to moderate business.

Grand Opera House (R. L. Marsh, manager): Minnie Madden, 5th, 6th and 7th, Fogg's Ferry, to light business. Play of very light calibre; support fair. Miss Minnie is a bright and pleasing actress. Frank I. Frayne and his managerie, 8th, 9th and 10th, to light business. The gallery boys seemed well pleased with the antics of the numerous animals. The play of Mardo has about as much reference to William as Uncle Tom's Cabin.

Academy of Music (Harry Deakin, manager): Mrs. Langtry 5th and 6th in Honeymoon and As You Like It. The audiences were splendid in every respect. Though very cold and unsympathetic, the Lily received only one round of applause. We can allow her claim to class and stately beauty; but as to genius, not sed. Mr. Deakin went to great expense to trim her dressing-room. If he had taken the same pains to add some new scenery to the stage, it would have been a great success, and pleasing to the audience. Star Specialty co., 9th, 10th and 11th, attracted a very meagre audience opening night. The variety programme is very good.

Steady's Variety (Steady, proprietor): Enjoyed packed houses all the week, the following excellent programme proving very entertaining: Spirit Rappings sketch, Devere and Drayton; Herr Schlam, a magician of no mean order; Rose Hall; a clever little songstress; Blossom and Roach, song and dance; good; May Vernon and Adah Castelow, duetta, fascinating; George Kaine and Lester Howard, sketch, Remnants; Golden and Drayton, negro melodies; Mary Milton, about the liveliest high kick ever seen here. Quigley, Sylvester and Searies, acrobats, and Hazel Blake, the charming songstress. The afterpiece, Nemesis, is uproariously funny. May Fisk's Blondes, 15th, week.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Muldoon's Picnic, by Newell and Scott's Specialty troupe, was presented in a manner that proved acceptable to the majority present. This is the finest entertainment given in this city for a month, and it drew out a good house. Coming: Sally Pathfinders, 17th. George H. Adams' Humpty Dumpty, 21st; Jefferys Lewis, 27th; Harry Webber, 31st.

Blake Opera House (J. M. Wood, manager): Frank I. Frayne came 7th, to a very small audience. Frayne can boast of having at least one actor; his dog Jack. Minnie Madden in Fogg's Ferry, 8th, to large and appreciative audience. She is, indeed, a very clever little actress, and made an excellent impression as Chip, being called before the curtain after every act. Chanfau is booked for 10th; Rhea, 23d; Jefferys Lewis, 28th and 30th; Haverly's Minstrels, April 2; George S. Knight, 4th.

Item: Thomas Moses, of the firm of Graham and Moses, scenic artists, is painting some very fine scenery at the Blake, and when his work is finished the stage will be supplied with as good scenery as any theatre in the Northwest.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

Myers' Opera House (C. E. Mosely, manager): Newell and Scott's Muldoon Picnic gave a very poor show to large business, 10th and 11th. Pathfinders, 23d; Jefferys Lewis, 27th.

<

COSMOPOLITAN THEATRE.

Broadway and 41st Street.
S. M. Hickey, Lessee and Manager.
"AMERICA'S SAFEST PLACE OF AMUSEMENT"

The Finest Minstrel Organization in Existence.

MATINEES WEDNESDAY AND SATURDAY.

THATCHER, PRIMROSE AND WEST.
CONSOLIDATED MAMMOTH MINSTRELS.

Monday, March 10—The Union Square Company, under the auspices of A. M. Palmer, Esq., in THE LONG STRIKE.

Concert Every Sunday Night.

WALLACK'S THEATRE.

Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.

Every evening at 7:45, and matinee Saturday at 1:30.

An entirely new and original drama, entitled

THE SILVER KING.

Written by Messrs. Henry A. Jones and Henry Herman.

It is particularly requested that those who visit the theatre during the run of THE SILVER KING will favor the management by being in their seats early, as the curtain will rise at A QUARTER BEFORE EIGHT O'CLOCK. It is necessary to a complete understanding of the plot that the whole of the first act should be witnessed.

HAVERLY'S THEATRE.

14th street and 6th Ave.

J. H. HAVERLY, Manager and Proprietor.

Bartley Campbell's Latest Success,

SIBERIA.

A Romance of Russia.

In Six Tableaux, with a cast selected by the author.

ENTIRELY NEW SCENERY.

MATINEES WEDNESDAYS AND SATURDAYS AT 2.

SAN FRANCISCO MINSTRELS.

Broadway and 29th St.

Second week of Birch and Backus in THE OF-COURSE-I-CAN BROTHERS. The Greatest Minstrel Troupe on Earth. FUNNIEST SHOW EVER CONCOCTED. Thirty-five famous Minstrel Meteors.

Every evening. Matinee Saturday.

THEATRE COMIQUE.

728 and 730 Broadway.

HARRISON & HART, Proprietors.
John E. Cannon, Manager.
Edward Harrison's new local comedy, entitled

MCORLEY'S INFLATION.

New and original music by Dave Ibrahim.

Matinee Tuesdays and Fridays. Prices as usual.

BOOTH'S THEATRE.

Lessee and Manager, Mr. JOHN STYRTON.

Every Evening and Saturday Matinee, Alexander Dumas' Great Romantic Play,

MONTE CRISTO.

With new and picturesque scenery. Mr. James O'Neill as Edmund Dante and Count De Monte Cristo, Miss Katherine Rogers as Mercedes, and a great star cast.

Seats, \$1.50, \$1.25, 75c., 50c. Admission, 25c. and 20c.

MADISON SQUARE THEATRE.

24th St. and Broadway.

DANIEL FROHMAN, Manager.

LAST MONTH OF YOUNG MRS. WINTHROP.

In preparation—A RUSSIAN HONEYMOON.

UNION SQUARE THEATRE.

Mr. A. M. LEMER, Proprietor and Manager.

TWELFTH REGULAR SEASON.

Continued success of Octavo Feuillet's latest and greatest play, entitled

A PARISIAN ROMANCE.

A PARISIAN ROMANCE.

A PARISIAN ROMANCE.

EVERY EVENING AND SATURDAY MATINEE.

GRAND OPERA HOUSE.

Lessee and Manager, Mr. HENRY E. ARBRY.

Five nights and two matinees only of the

GREATEST LONDON SENSATION.

THE BLACK FLAG.

MR. AND MRS. N. C. GOODWIN (Eliza Weatherly) and

MR. EDWIN F. THORNE.

Next week, with Booth's Theatre Company, Scenery and Effects,

THE CORSIAN BROTHERS.

WINDSOR THEATRE.

Bowery, below Canal Street.

JOHN A. STEVENS, Proprietor.

V. B. MURTHA, Manager.

THE PEOPLE'S THEATRE.

Presenting all the leading Stars and Combinations at popular prices.

THIS WEEK ONLY.

The famous comedian, Mr.

JOHN T. RAYMOND.

In Jesso and Gill's new Comedy-Drama,

IN PARADISE.

A roar of laughter from beginning to end.

EVERY EVENING AND SATURDAY MATINEE.

THE CASINO.

Broadway and 30th street.

Every Evening at 8. Saturday Matinee at 2.

Saturday Evening, March 17, inauguration of a short season of French Opera, and reappearance of

MAURICE GRAU'S WORLD-FAMOUS FRENCH OPERA COMPANY.

Opening night, Saturday, March 17, will be produced

LA JOIE PARFUMÉE.

Theo, in her original character, ——— Michon

Box office now open. Admission, 50 cents; balcony reserved, \$1; orchestra, \$1.50.

GREAT AUSTRALIAN CIRCUS.

BIG INDIAN WIGWAM, 15th St. and B'way.

Consolidation of the best circus talent in America.

TWO PERFORMANCES DAILY.

Afternoon at 2:30. Evening at 8. Seventy-five performers. Robert Stickney, Leo Von Weste, Emma Lake, O'Dale Stevens, Elena Jeal, Onahlo, Adelaide Palomini, Prof. Gaffney, Linda Jeal, Charles Nelson, Tom Barry and Prof. Samwells.

Admission, 10c., 20c., 50c.

TONY PASTOR'S NEW THEATRE.

14th Street.

MATINEE, TUESDAY AND FRIDAY.

Splendid production of Burlesque Opera.

THE MASCOT.

Jacques Kruger, as Lorenzo; May Irwin, Bettina; Flora Irwin, Pippo; Florence Kellogg, Fiametta; Florence Bell, Frederick; Frank Budworth, Rocco.

The Great Irish Team, the Dublin Boys, Wheatley and Traynor.

The funniest Irish act on any stage.

ALEXANDRIA, VA.

ARMORY HALL.—Seating capacity 700. Large

single dressing rooms, and fine scenery. Population 16,000. Rent or share with good attractions.

GEO. S. SMITH, Manager.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED,

everything new, all modern improvements, including passenger and baggage elevator, gas, steam, etc. Every room heated by steam. Special rates to the profession.

G. M. FURMAN, Proprietor.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD,

Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first-class combinations.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE

No finer theatre in the South.

Seating capacity, 800.

Population, 6,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R.

H. P. SEAVY, Manager.

CHAMPAIGN, ILL.

CHAMPAIGN OPERA HOUSE.

Largest in the city. Capacity, 800; Full line of scene

ry entirely new; Stage, 20x30; Four dressing-rooms; Population, 7,000; Urbana connected by street car, 4000.

H. SWANNELL.

CHATHAM, ONT.

BRIGHT'S NEW OPERA HOUSE.

Completed with all modern improvements; best

scenery in the Dominion; stage, 20x30, with dressing-rooms; seating capacity, 1,175; population, 9,000. For lectures or speakers, complete; acoustic hall. Will share with good troupes or rent reasonable. No other opera house here.

J. C. BRIGHT, M. D., Proprietor.

DES MOINES, IOWA.

MOORE'S OPERA HOUSE, W. W. MOORE,

Manager. Seating capacity 1,300; centrally located; no

low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors.

Court avenue and Fourth street. Rates, \$1.50 and \$3.00 per day. Special rates to the profession.

FOSTER'S OPERA HOUSE.

NOTICE TO MANAGERS AND AGENTS:

The entire interior of the late Academy of Music will be torn out, and the auditorium lowered to the ground, during the Summer of 1884, and at expense for pains spared to make it the finest opera house in Iowa.

Stage will be 35 feet deep, and 45 feet high to rigging loft. Parquette, dress circle and balcony seated with folding chairs. Large and easy exits, and the only theatre in the city on the ground floor.

1150 actual seats; large foyer, with capacity for 150 more; proscenium opening, 15 feet wide.

First-class combinations liberally dealt with.

For dates address WM. FOSTER, Des Moines, Ia., or SPIES & SMART, 12 Union Square, N. Y.

ELIZABETH CITY, N. C.

HARNEY'S THEATRE (T. SELBY HARNEY,

Proprietor). On ground floor; capacity 500. Population of town, 3,500; a show-loving people; situated on the E. C. and N. R. R. two hours from Norfolk, Va.

Daily newspapers, Good Hotels, etc.

J. W. T. SMITH, Bill Poster.

INDIANAPOLIS, IND.

JOHN EDWARDS, Bill Poster, controlling the most

prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

JERSEY CITY, N. J.

TAYLOR'S HOTEL, GEORGE B. DEREVERE,

Proprietor. The most popular hotel in the city. Directly opposite Pennsylvania R. R. Depot.

Special rates to the profession.

LANSING, MICH.

BUCK'S OPERA HOUSE, M. J. BUCK, Manager;

now open for dates. Will rent the house or play first-class combinations on shares. Seating capacity 1,000.

Address as above.

V. W. TOOKER, Bill-Poster.

LANSING HOUSE, CON. B. MALLORY, Manager.

The largest and only first-class house in the city. Special rates given to the profession.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor.

The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.

VILAS HOUSE, J. VAN ETTA, Proprietor. The

most popular house in the city; same as the Opera House. Best accommodations and special rates to the profession.

MINNEAPOLIS, MINN.

The New

GRAND OPERA

WILL BE OPENED IN MARCH.

FINEST THEATRE IN THE NORTHWEST

COST, \$175,000. ON THE GROUND FLOOR.

No competition! All bookings at the Academy of Music will be transferred to the Grand Opera after opening.

Time now filling for next season. Address for dates, E. W. HERRICK, Academy of Music.

Or J. F. CONKLIN, Manager.

MOBILE, ILL.

D. M. MABE,

Bill-Poster and Advertiser, Box 24, Mobile, Ill.

Publisher Opera House Programme. Commercial work in five towns.

TEXAS.

Attractions wanted for:

PITTSFIELD, ILL.

FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor.

Seating capacity, 600. Good show town; easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

SOUTH NORWALK, CONN.

"MAHACEMO" HOTEL, OPPOSITE N. Y., N. H. & H. R. R. Depot. Special rates to the profession.

Heated by steam. H. FRANCISCO, Proprietor.

WILSON, N. C.

SIFTINGS OPERA HOUSE.

Only House in the town. Capacity 750. Good scenery, etc.

Wilson is situated upon the Wilmington and Weldon R. R., 54 miles from Weldon and 24 from Goldsboro.

Population, 2,000 theatre-loving people.

Will do all local printing, advertising, bill-posting, pay taxes and rent on shares.

Correspondence solicited.

D. S. CARRAWAY, Manager.

ANNA BERLEIN.

TWO CHRISTMAS EVES.

Season of 1883-84.

OTIS SKINNER.

With Lawrence Barrett.

Season 1882-83.

LEONARD S. OUTRAM.

With Salvini, 1882-83.

MR. SYDNEY ROSENFELD.

Permanent address,

347 E. 14th Street, New York.

MR. GUSTAVUS LEVICK.

Address MIKRO.

MRS. LOUISA WATSON.

Engaged with the

MADISON SQUARE COMPANY.

Season 1882-83.

PROF. ARTHUR O. SHERLOCK.

Opera Manager.

Special instruction given to those wishing to fit themselves for the Theatrical and Operatic Profession.

ROBERTO STANTINI.

Tenor for English and Italian Opera or Concert.

Address this Office.

"THEO" AND "JOE"—STARK BROTHERS.

Comedians, Helen Coleman Widow Bedott Co.

At Liberty January 1.

Address Arthur Cambridge, Dramatic Agent, Chicago.

MR. HANS KREISSIG.

Late Musical Director Haverly's Opera Co.,

At Liberty for Season 1883-84.

Address Spies & Smart, or personally, 17 Karlstrasse, Berlin, Germany.

MR. S. W. LAUREYS.

Professor of the Art of Costuming.

78 Broadway, opposite Stewart's.

NEW STAR PLAY.

WEST LYNNE

DRAMA IN FIVE ACTS.

Companion play to East Lynne.

By M. LAFFITTE JOHNSON,

author of MR. PRANK EVANS' successful play,

ALL FOR HER.

Address M. LAFFITTE JOHNSON or WILLIAM

DAVIDGE, JR., 3216 Chestnut Street, Philadelphia.

BY LONG ODDS THE BEST AMERICAN PLAY,

ARTISTICALLY AND FINANCIALLY,

EVER WRITTEN.

Louis Aldrich.

MY PARTNER

By BARTLEY CAMPBELL, Esq.

Charles T. Parsloe.

Address FRANK L. GARDNER, 12 Union Square.

NOTICE.

I HAVE LEASED THE

TREMONT OPERA HOUSE,

GALVESTON, TEXAS,

in connection with PILLOT'S OPERA HOUSE,

HOUSTON, and I am now booking for the season of 1883-84.

J. E. REILLY,

Houston, Texas.

THE VILLAS.

Agnes W., Sam B. and Little Lucie.

In the new drama,

M'CHETTE.

BIG HIT EVERYWHERE.

Miss M. Loduski Young,

Leading Lady with W. J. Florence Co., will hereafter

The Poe Memorial.



Last week we propounded some questions in regard to the Poe Memorial, no news of which had reached us for some months. It was known that a considerable sum of money had been raised under the auspices of a Mr. Gill, who had written a Life of the weird poet, and in seeking information we wished to satisfy the curiosity of the actors who acted for the Memorial, and who naturally were desirous of learning what progress had been made.

We have received the following letter in reply to our published queries, which very satisfactorily reports what has been done, and sets at rest all doubts as to the erection of the Memorial and the activity of its projectors:

New Brighton, Staten Island, March 9, 1883.

Editor New York Mirror:

The Poe Memorial will be placed in the Metropolitan Museum of Art next Autumn—in September or October. It is now at Florence, Italy, in the studio of the American sculptor, R. H. Park. The chairman of the committee having charge of the memorial is Hon. A. M. Palmer, manager of the Union Square Theatre. Not a dollar of the money raised by the actors for this project was lost in the Academy affair, or in any other way. The loss fell on private individuals—chiefly of the committee. Mr. Gill ceased at that time to have anything to do with the enterprise, and he has never since been, and is not now, in any way connected with it. Edwin Booth, Lester Wallack, Hon. John R. Brady, Mr. Sullivan, Mr. Palmer, Mr. Mallory, and a few other gentlemen, compose the committee, of which the undersigned is also a member. We have labored long and faithfully to bring this business to a successful conclusion, and we have accomplished the object. The memorial will be erected, and it will stand there, in the Museum of Art, as the gift of the Stage and of a few other friends, to commemorate a poet whose parents were actors, and whose genius and misfortunes have long attracted the admiration and the pity of the world.

Yours truly,
WILLIAM WINTER.

We have a suggestion to make, which is that Mr. Winter be chosen by the committee to deliver a poem at the unveiling of the Memorial next Fall, and Edwin Booth be charged with the presentation address. Mr. Winter was a friend of Poe, and he is besides a poet of the same order. Mr. Booth, as representative of the actors who raised the money for the Memorial, is the fittest choice for the duty mentioned.

Drama in the West Indies.

A short time since Messrs. J. A. Smith and J. H. Slavin paid a visit to the West Indies to look over the ground and see what the prospects for theatricals were in that locality. So well pleased were they with the outlook that they returned to New York and announced their intention of taking a company to the tropics about the first of May, and remaining three or four months. A MIRROR reporter met the gentlemen one day last week, and in conversation with them gained some information that will be of interest to the profession, and which is given together with a few points touching the tour of the Smith and Slavin company.

It is proposed on this trip to present a wide repertoire. To this end a company is now in progress of organization with a prominent New York favorite as the leading man. They will leave New York during the last week in April, and go direct to Demerara in British Guiana, on the northern coast of South America. Here the party will remain five weeks, playing three or four times each week, which number of performances will be kept up in all the other places visited. From Demerara the company go to Barbados, also a province of British Guiana, where they remain one week; thence to Trinidad and San Rafael, formerly Spanish possessions, but now under the British Crown. In these last-named places four weeks will be spent; from whence the party proceed to Barbados, where the time between steamers or "over the mail" will be spent. They will then spend from one to three nights in St. Thomas, just as the steamer may remain to discharge and take on cargo and fuel, after which they go to Kingston, Jamaica, and remain until such time as the people are ready to come back to the States to fill their Fall and Winter engagements.

"Is it not excessively warm in that climate?" "No more in Summer than in Winter. It gets warm in the middle of the day; but about five o'clock in the afternoon a wind called 'The Doctor' comes out of the mountains and blows all the foul air to sea. The nights are cool and pleasant always."

"How about yellow fever?" "If people take care of themselves there is no danger. You go out here and catch cold on a rainy day or night and fever follows. The same things occur there; you are careless and you get a fever, which is called yellow; here it is called something else."

"Isn't your venture a risky one?" "All theatrical ventures are more or less risky, and this is one of the less."

"But other companies seem to have stranded very quickly on those islands."

"Not more so than in the States. In both places it is due to bad management. Now, an agent is of no earthly use there, while he is the chief man of my attraction here. An agent will do more harm than good there, and over-advertising will kill a company as quick as anything else. The methods of working are totally different from those here. We need no paper to speak of."

"We have the same people to get to the theatre every night, and they generally keep so well posted as to make the art of advertising of no service. The people who occupy the theatres of the theatre are those who come from England and the States on the steamers; besides which they get the news from the local press well posted to be

hypercritical. They will all come on the first night, and if a company makes a good impression it is sure of good business, and vice-versa. It behooves a company to put its best foot forward at the start, and that has been the trouble with the last two companies who went out. They made injudicious selections for their openings, and their seasons were consequently disastrous. We open in Camille, with Barton Hill as Armand Duval and Miss Josephine Cameron as Camille. In Kingston nearly every one of the better class of people can quote Shakespeare, and there is very little in the line of the legitimate that they have not seen at some time and somewhere: so you must be careful. The negroes are great gallery gods, and are very fond of sword combats, and a fighting Richard or a blood-thirsty Macbeth is sure to become a great favorite with them. They and the salaried clerks fill the upper part of the house. It is the same set of faces you see at every performance, and as a consequence door checks are unnecessary. Tickets are sold for the season and by raffle."

"What do you mean by 'raffle'?" "Well, a merchant will make arrangements for all that you take in. He then turns his place into a lottery office, and three or four men, we say, possibly there may be a dozen, ticket, and at once proceed to throw dice for it. It is a good amusement, and frequently increases the manager's receipts very materially at the same time that it draws custom to the merchant."

"Who have visited the Islands before?" "Many have been called, but few have been chosen. Of the people who have become favorites might be mentioned E. A. McDowell and his wife, Fanny Reeves, who possibly made the greatest social and artistic success ever accomplished in that particular point. Effie (a sobriquet) also scored successes. Next come Cyril Searle, Edwin Eddy, Den Thompson and William Gilbert."

"How are the theatres?" "Very good. Mr. Smith may possibly, with a stage carpenter and scenic artist, go down in a couple of weeks to rearrange everything at Demerara, Trinidad and Barbados; the others will be built and new scenery painted. In Demerara there is a very good theatre; but in Trinidad there is a large hall called the Albert, which is the property of the Government, and which is loaned to us free of rent. In Kingston the changes that have been made are extensive. The house has eighteen sets of scenery, and all the other ceteras of a well-equipped theatre, erected at the cost of our financial man. New exits and entrances have been made to the auditorium. The old 'horse-boxes' have been torn away and four hundred and eighty-two cane-seated chairs take the place of the benches in the lower part of the house. The fountain which McDowell had put in the centre of the parquette has been removed, and the general appearance and comfort of the house materially improved."

"Won't the recent great fire in Kingston hurt your season?" "No. That portion of the city which was destroyed was old, ramshackle buildings, and the new ones now being erected are on a new and improved plan and all of one style. The work is all done under governmental supervision. The fire will actually help the town, and our business as well."

"What price do you get for seats?" "Fifty cents and one dollar all the way through."

"Is it a pleasant trip?" "Just as pleasant as any one could wish. There are many wonderful sights in those islands, one of which is a natural asphalt lake, from which the crews of vessels dig the asphalt and bring it to this country for paving purposes. There is plenty to see and much to interest the tourist."

Back to His First Love.

Nat Goodwin was found in his dressing-room at the Grand Opera House Tuesday night, and in response to inquiries of THE MIRROR man, said:

"Yes, my connection with the Black Flag company ceases after the performance of April 21, when I go direct to Cincinnati, playing the Grave Digger in Hamlet and Modus in The Hunchback at the Dramatic Festival. I then return to New York and sail for Europe May 10 on the Republic. I shall return about the middle of August, and will begin the season of the Goodwin Comedy company in Louisville August 27."

"What plays will you present?" "Everybody's Friend, and two new plays; one is English and the other is a translation from the French by L. R. Shewell, which is called A Terrible Time. I will not play Bob Acres, as has been stated, but hope to play that as well as a full line of standard comedy parts in a few years. I am young and can afford to wait until I feel able to keep such things up when I once take hold."

"Who are in your company?" "Myself, my wife, Emé Weathersby, Jennie Weathersby and Nellie Weathersby, a new member of the family recently over from England. Then there is my brother, E. F. Goodwin, W. S. Harkins, William Herbert, and H. Russell."

"How long will your season last?" "Can't tell. I have thirty weeks already booked, and only about a dozen one-night stands, and my season will not be much longer unless I can repeat some of the week stands, but that will depend on circumstances."

Another Permanent Minstrel Co.

"How about the report that Hamilton, of the San Francisco, was working in the interests of Thatcher, Primrose and West in his late legal fight with Birch and Backus?" asked a MIRROR scribe of George Clapham, manager of T. P. & W.

"You can say it is false. Hamilton wanted T. P. & W. to come into New York and take an interest in the house, but they didn't want it."

"Well, how about their establishing a permanent minstrel house in New York?" "Oh, that is a different matter," smilingly said Mr. Clapham; "they will not come in right away, but if anything turns up by which they can get the proper place and things to suit their own in New York; but they will have no partners, for such an institution would be useless timber and only help to take a share of any help."

"They are all right and do not need

Easter at the Theatres.

Our managers are making preparations for the Spring campaign, which commences at Easter, and hope to draw crowded houses with new attractions. Talks with a number of managers by MIRROR reporters show that, contrary to universal belief, the Lenten season has not affected seriously the receipts at the theatres. The programmes for Easter are given also.

WALLACK'S.

"What is to be your Easter attraction?" "Inquired a reporter of Theodore Moss.

"Why, the Silver King, of course. What else could prove so attractive?"

"I thought you would produce the new play?"

"New play? What play? Which play? I don't know anything about a new play. The Silver King is drawing finely; why should we desire to change?"

"The reporter gave the conundrum up; and asked: 'Has Lent affected the size of the audiences?'"

"Not one bit. We have had splendid business right along. People are getting over the foolish notion that it is wrong to attend the theatre during Lent."

THE COSMOPOLITAN.

Everard Stuart said that the attendance has increased, rather than decreased, during Lent. "Last night we had one of the largest audiences of the whole season. We are going to present Passion's Slave in Easter week, with John A. Stevens as the star."

THE CASINO.

"As we opened only a short time before Lent," said Manager Aronson, "I cannot judge as well as to whether the audiences were as good as usual. I only know this, that we have made money every week thus far, and the audiences have increased in size. The Queen's Lace Handkerchief was a great attraction; so was the Casino, and the two combined have proved a powerful magnet. For Easter week we shall have a very strong attraction, the French Opera company, including Mme. Theo and M. Capoul."

TONY PASTOR'S.

Harry Sanderson smiled at the crowds of people wending their way out of Tony Pastor's, and said: "Lent hurt our theatre? That is a popular fallacy. Why, last year the largest matinee receipts of the season were those of Good Friday. No, sir, our theatre has not suffered during Lent. We are going to have a most attractive bill for Easter week, a large company of the best variety talent."

THEATRE COMIQUE.

Through the glass window of the Theatre Comique a reporter saw Treasurer Harrigan, who, when asked in relation to the entertainment for Easter week, replied:

"I don't think there is any change needed at present, as business has been very good. Lent has made no difference in our receipts. It is deemed best, however, to withdraw McSorley's Inflation and put on a new play. This would have been done this week, but the carpenters are behind-hand. The new play will not be seen until after Easter week."

WINDSOR THEATRE.

Frank Murtha was found in his office, gazing admiringly on a new oil portrait of John A. Stevens.

"We have been making an effort to present a grand attraction on Easter Monday," he said, "and we have succeeded in securing one. It is The Corsican Brothers, with the same cast as at Booth's Theatre. Our stage is admirably adapted for that style of drama."

"Has Lent hurt you?" "No," replied Manager Murtha, "it has not. The truth is that people are becoming more charitably inclined, and believe that witful than remaining at home and talking scandal about neighbors. We have had good audiences right along. Business has been good all the season; Mr. Stevens is doing finely in the Eastern States and everything is booming."

SAN FRANCISCO OPERA HOUSE.

On Easter Monday Willie Edouin's Sparks will open at the San Francisco Music Hall.

BOOTH'S AND THE FIFTH AVENUE.

The reporter asked John Stetson as to the novelties at his houses. Mr. Stetson said:

"At Booth's there will be a grand revival of Never Too Late to Mend with as strong people as I can get. I can give you the entire cast in a day or two, and I shall begin rehearsals before the week is out. Everything will be attended to as faithfully as it has been in my recent revivals."

"How long will you keep it on?" "That depends; but I think about four weeks is long enough."

"What do you do for Easter at the Fifth Avenue?" "Either The Mascotte or Cinderella at School. I can put on either of these in elegant style on short notice, as the people I have are well up in both and will do equally well in either."

"You close Booth's next week?" "Yes. It will give a better chance to make final and perfect arrangements for Never Too Late to Mend."

THE UNION SQUARE.

The reporter met A. R. Cazaurn yesterday in the lobby of the Union Square Theatre, and asked him the usual question as to what the Easter novelty at the Square would be.

"A Parisian Romance will run to April 7, and on April 9 the Wyndhams will begin a four weeks' engagement, presenting Brighton."

"Does the regular company go on the road then?" "Yes, and follow the course that has been given in a previous issue of your paper."

HAVERLY'S THEATRE.

"What follows Siberia?" was asked of W. H. Brown, Mr. Haverly's representative at the Fourteenth Street Theatre.

"That is not settled yet; it depends very much on how the business of Siberia holds up."

"How long was Siberia expected to run?" "Until April 7. We have an attraction to follow, but do not care to name it just yet, as something may happen in the meantime."

"What do you mean?" "Nothing in particular."

GRAND OPERA HOUSE.

"What will you give your patrons as an Easter attraction?" asked a reporter of Manager Tillotson at the Grand Opera House yesterday.

"The Roman Rye will open Easter Monday for a two weeks' run, and I think will do a business."

THE MADISON SQUARE.

Business Manager Wesley Sisson was in when the reporter called.

"What kind of an Easter egg will the Madison Square present to the congregation on the 26th?"

"What do you mean?" "What will be the play?" "Young Mrs. Winthrop. We have nothing new until two weeks after Easter, when on April 9 we will present Mrs. Harrison's A Russian Honeymoon."

"Can you give me the cost?" "It is not made up yet. It will only run four weeks when we put on a new comedy, not yet selected to run out the summer."

WALLACK'S STAR THEATRE.

At Wallack's old theatre, corner of Broadway and Thirteenth street, Boucault will begin a three months' engagement on Easter Monday in his comedy Vice Versa, and during the season will present four other of his plays, including The Shaughraun and his new drama, The Amadan, with his son Dot in the leading rôle.

Historical Essays on the Drama.

VII.

A dry catalogue of names is not very satisfying mental food, so we will pass over the long list of undistinguished Greek tragic authors mentioned by Aristophanes, but whose works have sunk beneath the tide of Time, and proceed with more palatable matter. "What Nature was to the Greeks," so says the learned Abbi Geydyn, "the Greeks were to the Romans." All writers on the subject were agreed that Rome only commenced to succeed in literature and the polite arts when she began to imitate Greece. Just as England dates the dawn of her literature from France, and America from England. This is true of the dramatic art above all others. The most ancient games of the Romans contained, as those of the Greeks, the germ of this art carried to such a pitch of perfection by the latter that their first imitators vainly strove to reach it, especially in the sphere of tragedy which seems to have a certain affinity to the Greek temperament, just as romantic drama has to that of the French in our day. There was to be seen in Rome, as before in Athens, spectacular performances in which athletes strove for the victory, others in which wild beasts were the actors, who tore each other to pieces even as many of our actors do to their parts at the present time. Afterward scenes were introduced. These last entertainments were called "scenic games." Their origin dates from the foundation of the City of Rome.

All these different games were dedicated to the Celestial and Infernal deities; which last, be it remembered, were not the grinning, cinder-dervy deities of our mythology, but the calm and immovable fatalities of philosophical paganism, in the hope of gaining the favor of the gods by this subtle flattery, or, at least, of mitigating their awful wrath by this delicate propitiation. The human race has been always prone to imagine an anthropomorphic deity, favor of the immortal by the same pretty pious to gain the favor of earthly kings and nobles.

"It must not be thought, however," says M. Dacier, "that the Romans had been for such a long time without any kind of poetry which had its birth in Rome as in Greece. That is to say, infancy, and that its origin is to be traced in the festivals which the Romans, honest laborers, held to offer sacrifices to the gods in gratitude, for favors received and harvest safely garnered, thereby thinking to please and flatter the Almighty by the poor plaudits and compliments that tickle our own ears." Our present direct descendant of this custom. On these occasions brains heated with wine and mirth, gave vent to the verses called "Saturnine" and "Fescennine," rough couplets without rhythm, with coarse satire, and sung by people who joined to their recitations the most licentious and immodest gestures. These kind of verses, which nature herself gave birth to, kept themselves for some time within the bounds of railery more loose than satirical, wherefore Horace called them "Lusis amabiliter." But, little by little, these jestings became more bitter and personal, and at last degenerated into mere spite and blind fury, that spared no one whether friend or foe. The most pure and respectable families and houses were ruthlessly attacked with absolute impunity.

This extravagance of license, which frightened even those who were spared, excited remonstrances and complaints which at length culminated in a law that condemned to death all who were found guilty of wounding the reputation of another by their writings. This law was given in the year of Rome, three hundred and two, proving beyond a doubt that the license reached a high pitch, since such stringent measures were thought needful to repress it. Some such law would not be far out of place in the editors of certain blackmail dramatic papers hattan.

This reform lasted nearly a hundred years, and it was on the occasion of a pestilence that devastated Rome that the "Scenic" games were instituted. These were nothing more than simple choruses, sung by the Etruscans to appease their gods, who, after the manner of gods, were gods of vengeance and wrath. "The affair," says Titus Livius, "was at first very little, as are the beginnings of most things, and indeed quite foreign to our ideas, without modulated verse, without regulated action, which consists in imitation. Baladins, who were brought from Tuscany, danced to the sound of the flute, and made various movements pleasant to behold, and after the manner of their country."—*Production des Autens de l'Histoire Universelle des Theatres.*

The gilded youth of Rome, delighted with these games, joined them to those older diversions and jestings and began again; but, by themselves and to approach perfection of form, their performance, the members of which were called "Histrians," from the Tuscan word "Hister," which signifies "Baladin" or "Mountebank" (which last word is derived

from the French *Monter le banc*, or stage, be it said by the way).

These attempts, known as "Satires," with nothing more than farces, with which crude efforts more than two centuries. At last, originally Livius Andronicus appeared. The first, as Titus Livius and Valerius Maximus assert, subjects, and to form continuous plots. This was a new revelation, and the Romans rushed to hear him as he acted and recited in his own pieces. One day, however, he was caught cold, he was forced to employ a slave to relieve him by taking turns with him in the recitation; and hence, it is said, originated dialogue or declamation by two actors. All that can be said of this story is, as the Italian proverb has it, "Si non è vero, è ben trovato" (If it be not truth, it looks like it). Ever since authors have employed actors to represent their pieces, such are the consequences of a neglected cold. Soon, however, the young Romans tired of these grave and well-written pieces, and returned to their more congenial pleasures of wallowing in the mire of lewd farces, even as they do in modern times, where a very little of Shakespeare or Molière will go a long way, but where Lecoq or Adran are "joys for ever."

To enhance the pleasures of the mimic scene and tumbling, and relieved by pantomimic pieces; in fact, they were exactly what we now call "variety shows," a kind of entertainment so highly relished by the American public that it may fairly be called the national amusement of this country, from which it has spread over the whole earth. Among the Romans these games were directed by law to be remodelled and renewed at the end of each century, whence they were called "secular games" from "seculi," a century. How true it is that there is nothing identical amusements that delight the frequenters of Harry Miner's or Tony Pastor's in New York, flourishing in all their unbridled luxuriance in the early days of ancient Rome.

The Season in Albany.

A representative of THE MIRROR met Mr. Charles E. Leland, the energetic manager of the Leland Opera House, Albany, yesterday, and asked him how his season had turned out. Mrs. Leland replied:

"It has been exceptionally good up to the beginning of Lent, when business fell off for a few weeks; but the last two weeks have been much better, and as I have a strong attraction, the Wyndhams, for next week, I think I will finish Lent in good style."

"Is time being booked rapidly for next season?" "Very rapidly; in fact, nearly all of the season has already been billed or applied for, and from the class of attractions I think my next season will be exceedingly brilliant."

Abbey's Affairs.

Mr. Abbey was met by a reporter on Tuesday, and when asked the usual "Anything new?" replied: "Nothing of particular interest. Both the theatre here and the one in Boston are doing splendidly, and the Nilsson and Langtry business keeps up to the highest point."

"Any new developments in regard to your opera season?"

"No. The building is progressing rapidly and satisfactorily. I have engaged Grau as acting manager, and he will accompany me to Europe on the Republic, May 10, when we will complete the company and other details that will have to be attended to on the other side."

"Has Madame Nilsson been engaged by you as prima donna of your first season?" "Yes; and I have engaged some of my leading people; but those have been mentioned before."

"When does your season with Langtry close?"

"May 5. She will then probably make a short tour on her own account, going as far as California. I have not seen her in several weeks, as I was otherwise engaged; but I received a note from her a few days ago asking for my advice in regard to the tour."

"Of that I have not as yet been advised and cannot say."

Two Theatres Closed.

Saturday night last the Bijou Opera House closed its doors, and will no longer be under Col. McCaul's management, although his lease did not expire until May 1. Some back rent was due and the manager thought best to abandon the theatre. The last production, A Dime Novel, was a failure. R. E. J. Miles, who has the house from May 1, may take possession one month earlier, as H. M. Pitt, who had sub-leased from Mr. Miles from May, is anxious to begin his season of light comedy April 9, and can, no doubt, be accommodated, now that the house is vacant.

Next week Booth's Theatre will not be opened to the public; but will be given over to rehearsals of Never Too Late to Mend, which will be produced on Easter Monday. Monte Cristo's business has fallen off so much during the last days of Lent that it is no longer paying expenses, and it is cheaper to close the house than continue. Mr. Stetson called on Bronson Howard, in London, for the right to do The Banker's Daughter, and as he had a company already up in the parts, he could have put it on in good style on short notice. For some unknown reason the piece will not be done.

James Barton wanted to produce a new opera, The Chance of His Life, and offered to pay rent for the theatre; but Mr. Stetson refused, and the public cannot visit Booth's next week. Monte Cristo will go on the road Easter Monday.

—The trouble between Birch and Backus and William Hamilton has been settled. It is understood that the notes of the latter for \$4,000, which the former were enjoined from selling, have been surrendered to him, besides the \$6,000 he had paid before, and that he releases the minstrels as they were a year ago solely the property of Birch and Backus. Mr. Hamilton has been working all the present personal expenses, the balance of his share of the profits being allowed to accumulate to pay off his indebtedness to Birch and Backus on the purchase-money for his one-third interest. It is a good plan when partners can't agree for them to separate.

The Gay Capital.

PARIS, Feb. 28.—The saunterer who has been accustomed to the uniform architecture of the dwelling-houses of New York, misses the regulation "three-window-broad high stoop" houses when he comes to Paris. Here there is a uniform style of architecture; but it is usually after passing through the gate of the Concierge that one sees the real shape of the house or houses, and be they hotels or flats, there is usually one room devoted to Thespis. No matter how large or how small it is, there is generally some kind of a room rigged up with a small stage and curtains for the benefit of singers and elocutionists who come to contribute to the enjoyment of their host and hostess when they are "at home" or when they give musicals. And a very good idea it is, too, for there is nothing more trying to a singer than to have to vocalize among a crowd of people when they are pushing around and making remarks. I think it would be a very good plan for our American friends and patrons of music to have a similar kind of room in their houses, and have it arranged so as to make a professional feel at home. There should also be as little drapery as possible.

A certain individual, who is a very fine amateur violinist, has built in his house on the Boulevard Malesherbes a round salon of stone. It is lighted from above by day and gas by night, and the floors are bare and waxed; not even a rug or curtain is there that might detract a particle from the richness of the wonderful tones which he produces from any one of his five old violins, one of which, a Cappa, bears the date of 1624. It is in some of these private salons that the world's favorites have made their debut to a favored few. And it is here that one can generally get a few choice tidbits of gossip, and they are most generally correct. Just now the small talk is principally about Mlle. Nevada. The papers here have an idea that the State of Nevada is in South America, near Brazil, and refer to her forthcoming debut in "La perle de Bresil" as something very appropriate. She being a "pretty young South American." But now comes the old, old story of inevitable postponement of her debut on account of a "severe cold." It is strange that this young lady's bad luck should have followed her to Paris. Two years ago she was unable to sing with Mr. Mapleson in London, owing to bad health. A year ago she should have made her debut in Berlin, but "a bad cold" prevented. Now, the Parisians are about to be served the same way for a few days. Carvalho gives her 65,000 francs (or \$13,000) per year, for two years. That is certainly sufficient to buy cough mixtures and flannel to ward off colds for two years; at least it is if she is economical.

The two hundredth representation of Hamlet was given last week at the Grand Opera, with Mme. Devries as Ophelia. It was the occasion of her reappearance upon the stage, which she exchanged for a husband while in the height of her success. She has returned to the boards "for good," as we say; and it is likely that it will also be "for good" with regard to the managerial pocket. Her mother was Rosa Devries, a celebrated Holland singer, who was engaged in the opera at the time of her daughter's birth, she being born a few hours after the completion of a performance of La Prophete; hence her name—Fidès Devries. Apropos of cradles, Damala will soon be purchasing one of those interesting but necessary articles for the expected Dona Sol, Jr., or whichever it may be. Let us pray that it will be a boy, to grow up and be a manager like Maurice; unless, if a girl, it would inherit its mamma's talent.

The Theatre des Nations opened with a new piece called Le Nouveau Monde, a drama in four acts, by M. Villiers. It is a sort of mixture of English and American life during the Revolution. Washington and Franklin both appear upon the scene; but the former looks overfed and the latter's make-up is as about as unlike unto the pictures of Franklin we have been accustomed to see as the costumer who took the part of William Penn at the recent bi-centennial was to the original. A tableau of Bunker Hill is quite natural as far as the hill goes. The plot is not worth giving, and I do not think it will ever be imported by Catty or Johnny McCaull. However, the *mise en scene* is fine throughout; ditto costumes.

Now that Wagner is dead his works are to be heard in every concert-hall, salon and wherever there is music at all. Last Sunday at the Concert Colonne, the gems from the works of the great master in their chronological order, from Tannhauser, composed in 1844 to Parsifal were given. We all feel as though one of our nearest and dearest relations had died in the death of Wagner. His works were a legacy to the musical fraternity that will develop new beauties and wonders with every performance. And yet, but a short time ago, the Parisians refused to listen to the marvellous orchestration of Lohengrin and Rienzi.

The "Grand-Duchesse-of Gerolstein Schneider" (Mme. Bionne) is getting a separation from her husband. No one exactly knows what it is for, but the current rumor is that Bionne married her for her money, and ill used her because she does not choose to let him squander it.

A new opera is being written in three acts, called Les Caprices du Roi. M. Olivier Metra is the author. It will probably be produced at the Chatelet, or may be at Les Folies Dramatiques; but it is not yet definitely decided where. Les Caprices du roi is a good title, and suggestive of anything from the caprices of the King of Oude (who had an automatic tiger devouring an automatic man, who gave forth blood-curdling groans) to the caprices of a railroad king of a certain city, who damns the public and allows them through his capricious government to be mangled and torn, if not by an automaton, by his railroad accidents; and which is worse? Also on the tapis is a drama, which will follow Le Grief Errant at the Porte St. Martin, called Le Pavé de Paris, by Acolphe Belot. Another good title. It will be something after the style of The Streets of New York, and will contain a night scene of the Seine, Les Batignolles, Champs Elysees, Gare St. Lazare, and, in fact, will be as melodramatic as even the Parisians could wish. If Cazauban were to adapt it to America and call it The Pavé de New York, he could only make it the more natural by setting the stage for a scene on Broadway and importing a quantity of mud and slush and piling it up on the sidewalks until they looked as if they were geographical models for teaching on the "Quincy System." I shall be present at the premiere, and will send a detailed account of the plot if it is worth anything. Meanwhile in the interim comes Nevada's debut, and until then, *au revoir*.

SARA.

Mlle. Rhea.

STARRING TOUR

SEASON 1882-83.

TIME ALL FILLED.

En Route.

Address communications,

ARTHUR B. CHASE, as per route.

Season - - - 1882-83

William Stafford.

F. P. SMITH, MANAGER.

Address care N. Y. MIRROR.

Denman Thompson.

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,

Clark and Madison Streets, Chicago, Ill.

Thomas Q. Seabrooke.

WITH BARRY AND FAY'S IRISH ARIS-
TOCRACY, 1882-83.

Address MIRROR.

Louise Balfe

AND

G. Herbert Leonard.

AT LIBERTY.

Late of "Taken from Life," "Forget-Me-Not" and
John S. Clarke companies.

40 E. 9th Street, or Agents.

Miss Etelka Wardell.

With Bartley Campbell's

WHITE SLAVE COMBINATION.

SEASON 1882-83.

Helen Sedgwick

WILL NEGOTIATE FOR STRONG LEAD-
ING BUSINESS FOR SEASON 1883-84.1878-1879.—Leading Juvenile, Abbey's No. 1 Traveling
Company.

1879-1880.—Leading Support, Ada Cavendish.

1880-1881.—Leading Deacon Crankett.

1881-1882.—Leading Brooks and Dickson's World Co.

1882-1883.—Leading Minnie Maddern.

I compete with any leading lady on the American
Stage for HANDSOME DRESSING, and refer to
former Managers as to ABILITY.

Address SIMMONDS & BROWN.

H. S. Taylor.

LATE BUSINESS MANAGER

JOSEPH JEFFERSON.

INVITES OFFERS.

Address 12 Union Square.

Vernona Jarbeau.

Special engagement in

MICAELA.

STANDARD THEATRE, N. Y.

Harry De Lorme

AS

STREPHON, VALENTINE, PIPPO, MARQUIS in
CHIMES OF NORMANDY, and principal
English Operas.

AT LIBERTY.

Address N. Y. MIRROR.

Miss Victoria Reynolds.

SOUBRETTE.

AT LIBERTY.

Address BIJOU OPERA HOUSE, or NEW YORK
MIRROR.

Nellie Larkelle.

LEADING PRIMA DONNA.

Address No. 12 Union Square.

John McCullough.

Time All Filled.

COMPANY COMPLETE.

Communications to be addressed

WILLIAM M. CONNER, Manager.
Gilsey House, New York.

A Hit, a Hit, a Most Palpable Hit!

E. L. Walton,

LEADING LIGHT, LOW, ECCENTRIC AND
CHARACTER COMEDIAN.

AT LIBERTY. - - - SEASON 1883-84.

Address New York MIRROR.

Madeleine Lucette.

En route with McCaull's Opera Comique Company.

Edwin Arden.

HERBERT WINTHROP

Madison Square Theatre.

Lilly Post.

Prima Donna Soprano.

DISENGAGED SEASON 1883-84.

Address Agents or MIRROR.

Mrs. George Vandenhoff.

THE DISTINGUISHED

ELOCUTIONIST,

gives instruction in

ELOCUTION, DECLAMATION, VOICE CUL-
TURE AND DRAMATIC ART, DE-
PORTMENT AND GESTURE.She prepares pupils for the Stage or for Reading in
Public.Her great success for twenty years past is her guaran-
tee for the future.

Address 1270 Broadway, New York.

H. B. Warner.

Three successive seasons with the Tourists,
DESIRES ENGAGEMENT SEASON 1883-84

as

BUSINESS MANAGER, PRESS OR ADVANCE
AGENT WITH FIRST-CLASS COMPANY.

Address MIRROR.

Miss St. Quinten.

Great success with the HESS ACME OPERA COM-
PANY. Address en route.

MR. AND MRS.

Charles Plunkett.

AT LIBERTY AFTER MARCH 17.

EDWARD WODISKA.

Leading Juveniles.

AT LIBERTY.

Address N. Y. MIRROR Office.

Miss Louise Raymond

STAR SOUBRETTE AND BOY'S PARTS.

CONTRALTO AND BANJOIST

At Liberty.

Address MIRROR.

Miss Lizzie McCall-Wall.

Leading Lady.

Address:

62 WILLOW STREET, BROOKLYN, N. Y.

Miss Sara Von Leer.

Madison Square Theatre.

NEW YORK.

J. H. Ryley.

STANDARD THEATRE, NEW YORK.

Address 1193 Broadway, New York.

Marie Prescott.

AS MERCY MERRICK, GLOBE THEATRE,
BOSTON.

Miss Prescott was, of course, the central figure, and it is impossible to do justice to her without apparently indulging in extravagance. She was more than excellent, she was great; and her performance deserves to rank with that of Miss Morris in the same rôle. It was an effort full of power, yet never overwrought, and with no striving for effects. She seemed to obtain them naturally and without effort, and yet lost nothing of them. She did not waste her strength, but reserved it for the proper moment, and then used it to her best advantage. The more quiet but equally exacting scenes she managed with exquisite delicacy. Her facial expression was wonderful; the varying emotions of joy, sorrow, fear, remorse and doubt being clearly, but naturally, depicted in quick succession. A great charm of the performance was the evenness with which it was sustained and the sincerity, sweetness and pathetic dignity which pervaded it throughout, and at once won the sympathy of the listener. — Boston Post, Jan. 3, 1883.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified that

Fanny Davenport

by duly executed papers procured by the Messrs. Con-
dort Bros. at their branch offices in P. O. Box 118, has obtained
the exclusive privileges in HARKIN'S Drama of

FEDORA

for the United States and Canada, and that in the event
of any attempt making to produce printed or simulated
versions of

FEDORA

that firm will be called upon by all legal measures and at
any expense to protect

Miss Davenport's

EXCLUSIVE OWNERSHIP OF ALL THE STAGE
RIGHTS IN FEDORA.

M. B. Curtis'

SAM'L OF POSEN CO.

EN ROUTE.

Address all communications as per route to

EDW. C. SWETT, Manager.

Miss Rose Coghlan.

Wallack's Theatre

SEASON 1883-84

Address New York MIRROR.

N. F. Brisac.

ASSOCIATE MANAGER.

LA BELLE RUSSE.

Permanent address care Joyce Brothers, 907 Broadway,
New York.

Frederick Paulding.

AT LIBERTY.

For Romantic, Character and Light Comedy Roles in
New York and vicinity.

Russell Blake.

At Liberty, for Leading Business.

Address

SIMMONDS & BROWN.

Osmond Tearle.

WALLACK'S THEATRE.

NEW YORK.

Katherine Rogers.

DISENGAGED AFTER RUN OF MONTH
CHRISTO AT BOOTH'S THEATRE

FOR

New York Engagements or Starring.

Address

119 W. 11TH STREET, NEW YORK.

Henry Lee.

Fred Lotto.

Stetson's Corsican Brothers.

EN ROUTE. BOOTH'S THEATRE CO.

Genie Langton.

LEADING JUVENILES.

With Bertha Welby's One Woman's Life Company.
En route, for season 1883-84.

Edwin Booth.

Letters may be addressed care NEW YORK MIRROR.

Steele Mackaye.

Practical Training for the Stage.

TUESDAYS AND FRIDAYS, FROM 1 TO 6 P. M.

Room 6, Sherwood Studio Building, Fifty-seventh Street
and Sixth Avenue.

Mary Anderson.

Address all communications to

BOX 66, LONG BRANCH, N. J.

OR HAMILTON GRIFFIN,

En route.

Manager.

Maggie Mitchell.

TIME ALL FILLED.

ADDRESS AS PER ROUTE.

William Elton.

SEASON 1883-84.

WALLACK'S THEATRE.

Rose Osborne.

Address care N. Y. MIRROR.

Frank Farrell.

Business Manager.

THE PROFESSOR.

Madison Square Theatre Co.

W. A. Whitecar.

LEADING BUSINESS WITH

MINNIE MADDERN

Wright Huntington.

Leading Comedian.

ROOMS FOR RENT COMBINATION—1883-84

Inez Periere.

AS HELEN, IN

ROOMS FOR RENT—1883-84.

Miss Edna Carey.

Collier's Lights o' London.

As per route in MIRROR.

Miss Ida Jeffreys.

Leading and Leading Juvenile Roles with

JANAUSCHEK.

For Season 1883-84.

Charles Overton.

Leading Gentleman.

WITH THE HARRISONS.

AS NEWSBURY BECK, THE INFANT.

A right from the shoulder hit in every town.

JOHN F. WARD.

Season 1883-84, in a Sterling and Legitimate IRISH SENSATION by one of the
BEST AUTHORS OF THE DAY.
 Supported by a Splendid Company, Selected by the Author for each Character. Address
SPIES & SMART, 12 Union Square, New York.

MESTAYER'S
 Tourists in a P. P. Car
OPENS REGULAR SEASON
SEPTEMBER 9, CHICAGO.

MESTAYER'S
 Tourists Specialty Comb.
 in a P. P. C.
OPENS REGULAR SEASON
 Boston, Aug. 13.

Address all communications to
H. W. BROWNE, Manager,
 Care of SPIES & SMART, 12 Union Square.

BOSTON BIJOU BOSTON
 Parlor Theatre of America.
545 WASHINGTON STREET 545
 Under the control of the
BOSTON BIJOU THEATRE CO.
T. N. HASTINGS, President.

Every Evening till further notice
COLLIER'S
 Standard Opera Company.
JAS. W. COLLIER, Prop. | Ed. E. RICE, Manager.
GILBERT AND SULLIVAN'S COMIC OPERA.
IOLANTHE;
 Or, THE PEER AND PENI.

Regular Matinees, Wednesday and Saturday at 2 P. M.
 Address all communications to
EDW. H. HASTINGS, General Manager.

CARRIE SWAIN.
 THE NEW STAR A JOLLY SUCCESS.
 FULL OF FUN, MUSIC, AND SPORT.
 The performance of Mab, the Miner's Daughter, is one full of vitality, saucy mental brightness, natural fun and human interest. It is also something new—not hackneyed and threadbare by use, but fresh and original.
CARRIE SWAIN, MAB, THE MINER'S DAUGHTER.
 A new play, finely acted, in which is introduced songs, medleys, dances, and specialties of the most attractive order.
 Arch Street Theatre, Philadelphia, week April 12th.
 Ford's, Washington, week April 10th.
 Hagerstown, 26th; Cumberland, 27th; Zanesville, 28th; Chillicothe, 29th; Xenia, 30th; Richmond, 31st; Indianapolis, April 2d, 3d, 4th; Springfield, 5th, Columbus, 6th and 7th.
 Cleveland, Cincinnati, St. Louis follow.
CHARLES B. PALMER, Manager.
 Time for next season. Address
R. E. STEVENS, Associate Manager,
 1166 Broadway, New York City.

ONE OF THE FINEST
 A Glorious Hit!
 Crowded Houses!
 America's Greatest Comic Genius
GUS WILLIAMS,
 AS
JOHN MISHLER,
ONE OF THE FINEST
 Address **JOHN RICKABY, Manager**
 As per route in THE MIRROR.

Schaefer's Opera House.

TO THE MANAGERS OF COMBINATIONS:
 GENTLEMEN:—One "Joe Miller," without my knowledge or authority, placed my Opera House in his "Ohio Circuit," and so advertised it in THE MIRROR. All I desire to make known is that I don't require a dramatic accompaniment. Consequently, "Not for Joe."
LOUIS SCHAEFER, Canton, Ohio.

MILLER'S OHIO CIRCUIT.
JOE MILLER - - - MANAGER

CONTROLLING:
THE GRAND OPERA HOUSE, Columbus, Ohio.
MILLER'S OPERA HOUSE, Mansfield, Ohio.
 REPRESENTING:
THE NEW PARK OPERA HOUSE, Cleveland, O.
THE OPERA HOUSE, Newark, Ohio.
OPERA HOUSE, Massillon, Ohio.
SCHAEFER'S OPERA HOUSE, Canton, Ohio.
THE OPERA HOUSE, Akron, Ohio.
 Others shortly to be added.
 All communication to
JOE MILLER, Mansfield, Ohio.

Cleveland (O.) Park Theatre.
GUS HARTZ - - - LESSOR AND MANAGER.

This beautiful new house will be ready for occupancy October 15, 1883. Will be one of the most beautiful in the United States. Situated in the square or park, within 120 feet of every line of horse cars in the city.
 Seating capacity, 1,400; stage, 38x70; flats, 20 feet; dressing-rooms, 30 feet; rigging loft, 65 feet. Splendid dining-rooms, and everything requisite for a first-class theatre. As time is rapidly filling, it is desirable for managers to write at once, care
WICKS BANK, Cleveland, O.

New Haven Opera House,
NEW HAVEN, CONN.

SEATING CAPACITY, 1,000; STAGE, 65 x 70.
 The most complete Theatre in New England in all its appointments; centrally located, and the only house in city where all horse-cars pass. The most liberal sharing terms offered to first-class attractions.

New Britain Opera House,
NEW BRITAIN, CONN.

SEATING CAPACITY, 1,000; STAGE, 33 x 60.
 Only two attractions played a week on sharing terms. Population, 20,000. First class attractions played over the New England circuit.
 Address **CHARLES B. PALMER, P. O. Box 438,**
 Hartford, Conn.; or, **ROBERT E. STEVENS, in person.**

SCHAEFER'S
OPERA HOUSE,
CANTON, OHIO.

The proprietor of the above house does his own booking directly with managers of combinations; no one is authorized to do so for him; in so doing he prefers quality to quantity—brain to brass.

LOUIS SCHAEFER, Proprietor,
 Canton, Ohio.

ELYRIA OPERA HOUSE.
ELYRIA, OHIO.

SEATING CAPACITY, 1,000.

Will Book on Shares for the Season of 1883-4.
FIRST-CLASS ATTRACTIONS.
 POSITIVELY BUT ONE NIGHT IN EACH WEEK.

Managers are requested to book early and address
F. W. MILLER, Managers.
C. F. SUDRO, Managers.
N. B. GATES, Agent.

New Orleans Theatres

GRAND OPERA HOUSE,
ST. CHARLES THEATRE,
ACADEMY OF MUSIC.

Only Regular First-Class Theatres
 in the City.

For time, Season 1883-84, address
D. BIDWELL, Manager,
 New Orleans, La.

NEW BEDFORD, MASS.

Grand Opera House
 WILL BOOK ON SHARES
FIRST-CLASS ATTRACTIONS,
 LIMITED IN NUMBER EACH WEEK.
FOR THE SEASON OF 1883-4.

Managers are requested to book early and address
GRAND OPERA HOUSE.
WALTER CLIFFORD, Managing Director.
J. C. OMEY, Agent.

Mr. Wm. Horace
LINGARD
 AND COMPANY.
 BUSINESS MANAGER, MR. B. F. SCHWARTZ.

Repertoire:
 "DIVORCONS," "PARVENU," "PINK DOMINOS," "STOLEN KISSES."
 Address, en route.

WALKER
Grand Opera House.
SALT LAKE CITY.

WALKER BROTHERS - - - PROPRIETORS
 The interior decorations are finished in the highest style. Seating capacity large. Furnished with Andrews' Patent Upholstered Chairs. Warmed with steam throughout. Lighted with Electricity and Gas. Stage commodious, and furnished with modern improvements. Stock of scenery ample and unexcelled. Splendid Green and Dressing Rooms. In fact, no expense has been spared to make this one of America's finest Temples of Art.

ALFA
NORMAN

AS
EMELIE DE LESPARRE
 IN THE
CORSICAN BROTHERS,

Under the Management of
JOHN STETSON, ESQ.

In the part of Emelie de Lesparre, an actress almost new to the stage, Miss Alfa Norman, is doing well now, and promising much for the future. Some of the unreasoning of an amateur remains, but of irremediable faults she shows none. Her voice is exceedingly pleasant, and quite obedient to a good elocutionary method. She is pretty and has the air of refinement. She is so far from weak that the very brief character of Emelie, as she plays it, is not at all inconsiderable; but her conspicuousness that nothing less than clever treatment could raise it into.—*New York Sun.*

The company, with the exception of a new candidate for favor, Alfa Norman, is substantially the same as when the piece was recently done at Booth's. This lady we remember as having made a successful debut at the Fifth Avenue some years ago as Julia, in *The Hunchback*. She acted the part of Emily with tact and skill. Miss Norman will carve out a fine position for herself if she perseveres in the profession she has chosen.—*New York Mirror.*

Miss Alfa Norman, who has been playing Emelie de Lesparre, has made many friends here by her very natural and impressive rendering of a character which the true artist brings into prominence by the force of artistic methods.—*North American, Philadelphia.*
 Alfa Norman, in the Corsican Brothers at the Opera House, has been winning golden opinions for her effective work as Madame de Lesparre. Her refined, artistic methods, her beautiful and expressive face, and her exquisite and tasteful costumes, make her as attractive as could be desired. Her voice is beautifully modulated, and in every respect she gives evidence of being an educated and accomplished woman.—*Sunday Mirror, Philadelphia.*

Miss Alfa Norman, though new to the stage, gives evidence of power. In characters where greater opportunities are afforded her she will undoubtedly make her mark.—*Progress.*
 Among the new persons in the cast last evening was Miss Alfa Norman, who appeared as Emelie de Lesparre. Miss Norman was known two years ago, when she came and went suddenly, as Miss Alfa Merrill, and her acting was then praised in this journal. She was certainly a promising woman, and her return to the stage is now worthy of attention.—*New York Times.*

But Miss Norman showed admirable talents of repression. She gave the full meaning to the role, yet in trying situations was always careful to display that prime motive of nature in art—united to personal magnetism—which is the most effective and direct manner of reaching an audience. Miss Norman made almost a great part of Emelie.—*Brooklyn Union-Argus.*

The special event was the triumphant first appearance of Miss Alfa Norman, the leading lady of the company. This lady captivated all hearts in the immense audience by her beauty, her *esprit*, and the alternately touching and lighthearted rendering of the lines committed to the part she enacted. Miss Alfa Norman shines out as distinctly from her surroundings on the stage as does one of Rembrandt's beauties from his canvases.—*Morning Journal.*

In the part of Madame Emelie de Lesparre, Miss Alfa Norman contributed a portrayal that was marked by refined and intelligent touches that showed a thorough appreciation of the character. She possesses a fine figure, a graceful carriage, an expressive, bright face, and a rich and musical voice that is sensitive to agreeable modulations. She delivers her lines with charming clearness and appropriate expression, and last night succeeded in making much out of a role whose possibilities are of a very limited range.—*Evening Bulletin, Philadelphia.*
 Miss Norman, who assumed the role of Emelie de Lesparre in place of Miss Emily Nigl, who was in the New York cast, showed considerable aptitude for the stage and a capacity for the expression of real feeling, and her voice was pleasant and resonant.—*Press, Philadelphia.*

AT LIBERTY AFTER MARCH 26.
 174 W. 58TH STREET.

New Masonic Theatre
 AND
GRAND OPERA HOUSE,
NASHVILLE, TENN.

The pooling arrangement which has heretofore existed between Messrs. Brooks & Dickson and myself expires with the present season of 1882-83.

The New Masonic Theatre is the most fashionable and popular place of amusement in Nashville, and the best attractions play to continuous large business.

All managers wishing time for the season of 1883-84 will address communications to

SPIES & SMART, 12 Union Square, New York

or, **J. O. MILSON, Proprietor and Manager,**
 Nashville, Tenn.

CHARLESTON, S. C.
OWENS'
Academy of Music.
First-class in all Respects.

All business communications should be addressed to
J. M. BARKON, Manager,
 Charleston, S. C.

AUGUSTA, GA.
NEW MASONIC THEATRE
Seating Capacity, 1,700.

THE FINEST IN THE SOUTH, AND ONLY
 FIRST-CLASS THEATRE IN THE CITY

Will play first-class attractions only.

Managers desiring dates will apply to
SANDFORD H. COHEN, Manager.
 Or, **SPIES & SMART, 12 Union Square, New York.**

MARIE PRESCOTT

Has Purchased the Exclusive Right to

VERA,

THE GREATEST PLAY OF THE DAY,

BY

OSCAR WILDE.

MISS PRESCOTT will produce VERA for the Season of 1883-84.

Managers desiring time address **SIMMONDS & BROWN.**

ACADEMY OF MUSIC,
DENVER, COLORADO.

PARKER & KILLEN - - - Lessees.

Seating Capacity 1,000. Opera Chairs Throughout.

OPEN DATES FOR FIRST-CLASS COMBINATIONS AND STARS.

A NEW HOUSE, AND ELEGANTLY FITTED IN EVERY RESPECT

WILL BE OPENED APRIL 23.

With **YOUNG MRS. WINTHROP,** from
 Madison Square Theatre, New York.

Address **W. C. HILKER, Agent, Denver,**

Or, **SPIES & SMART, 12 Union Square, New York.**

Mr. Geo. Edgar's Shakespearean Company.

SEASON OF 1883-84.

MR. GEORGE EDGAR will inaugurate a season of classic Shakespearean and Dramatic representation during the coming season of 1883-84, commencing September, in one of the principal cities, and thence through the United States and Canada.

THE REPERTOIRE will consist of KING LEAR, OTHELLO, THE MERCHANT OF VENICE, MACBETH, RICHELIEU and BRUTUS.

THE COMPANY for the support of Mr. Edgar in his performances will include ladies and gentlemen of acknowledged ability, and no pains or expense will be spared to make this organization complete in every detail of dramatic art.

Mr. Edgar's great success in New York and vicinity in seasons past, and the high indorsement of his talent and abilities by the New York City press, confirm the opinion of recognized critics, hence PERFORMANCES OF THE HIGHEST STANDARD may confidently be expected.

Open dates and time solicited from leading theatres. Correspondence requested. Address
MAZE EDWARDS, Manager.

CAUTION TO MANAGERS.

Whereas certain unscrupulous parties are representing themselves as coming from BOOTH'S THEATRE with a branch of the CORSICAN BROTHERS COMPANY, I insert this to prevent managers and all other parties interested from being imposed upon.

THE CORSICAN BROTHERS,
 advertised under the title of
Booth's Theatre Company.
MR. JOHN STETSON, PROPRIETOR AND MANAGER.
 Now en route through the United States and Canada,
HAS NO BRANCHES.
N. D. ROBERTS, Business Manager.

TO MANAGERS:
Corsican Brothers.

Having secured the services of Messrs. W. J. Fleming and Jas. B. Brown, whose great success and superior production of above play, the past week, occasioned envy in certain quarters, we beg to inform managers and public that we have not, nor do we desire to have any, connection whatever with a certain "unscrupulous" management handling the same drama, which is public property.

Live and Let Live.
JAMES E. BOGLE,
 Manager Corsican Brothers.

HANNIBAL
OPERA HOUSE,
HANNIBAL, MO.

Will be Completed and Ready for Use Feb. 15, 1883.

Capacity.—Parquette and Circle, 175; First Gallery, 175; Second Gallery, 450. Stage, 62x35, and furnished with full stock of scenery.
 House is centrally located—within one block of principal hotel. Is first-class in every respect, with good dressing-rooms, and gas and steam heat throughout.
 Will share only. For dates, etc., address
C. W. WINSLOW, Manager.

Coliseum Theatre
CINCINNATI, O.

H. HEUCK - - - Proprietor.

We are now Playing the Best.

OPEN TIME IN APRIL AND MAY.

CATHERINE LEWIS OPERA CO. RE-
TURN APRIL 30.

CINCINNATI, O., March 19, 1883.

Mr. James E. Fennessy, Manager of the Coliseum Theatre:

DEAR SIR:—Miss Catherine Lewis requests me, in behalf of herself and company, to thank you for your courteous treatment and earnest endeavors to make their stay at the Coliseum a pleasant one. The refined audience that have visited your theatre during this engagement are evidence that this house is on the high road to popularity, which evidently is due to your untiring efforts as manager. I need not tell you that it gives me much pleasure to carry out Miss Lewis' wishes in this respect, and also to heartily indorse all her statements. In conclusion, I will say that this was the most agreeable engagement that ever I have played.

Yours truly,
OSCAR ARROWOOD, Manager.

Combinations desiring time for next season please apply at once to

JAMES E. FENNESSY,
 Manager as above.